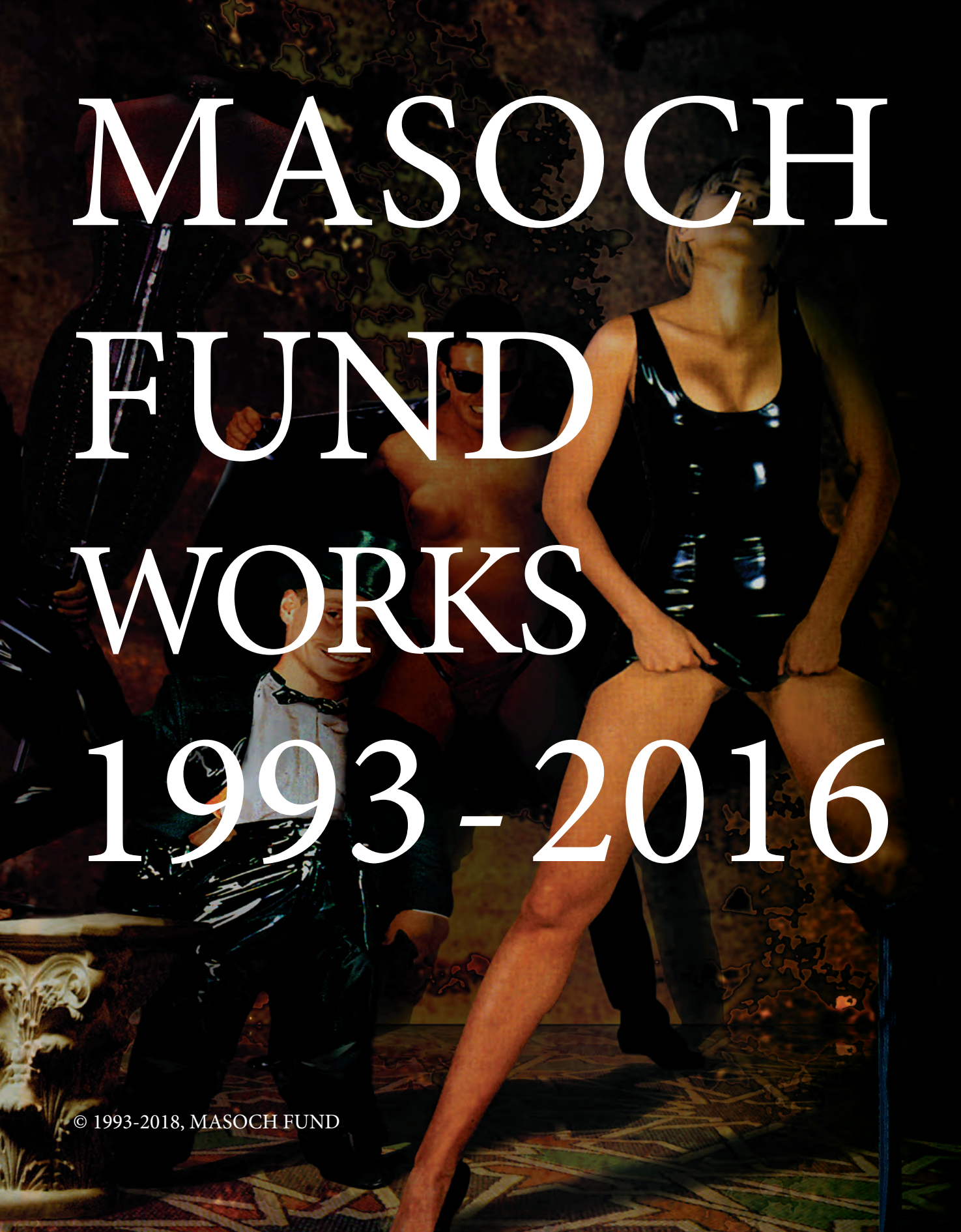

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00-00 To Korean People
00-00 Worm Food
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00-00 Brand Ukrainian
00-00 Bez Maybutnyoho Net Budushchego
00-00 ICYC
00-00 Gold Billion
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00-00 Le Complot de L'art

Foreword

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Masoch Fund's Presentation Party
Post Postup Newspaper. Lviv, 1992

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Masoch Fund's Presentation Party
Post Postup Newspaper. Lviv, 1992

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Curator Andrey Tarasenko
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The Monument to Masoch
Invitation. Museum of the History of Religion. Lviv, 1995

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Corpus Delicti
Post-erotic Photography. CD Cover, 2000

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Mecenas' Time
Art Auction. Kyiv, 2004

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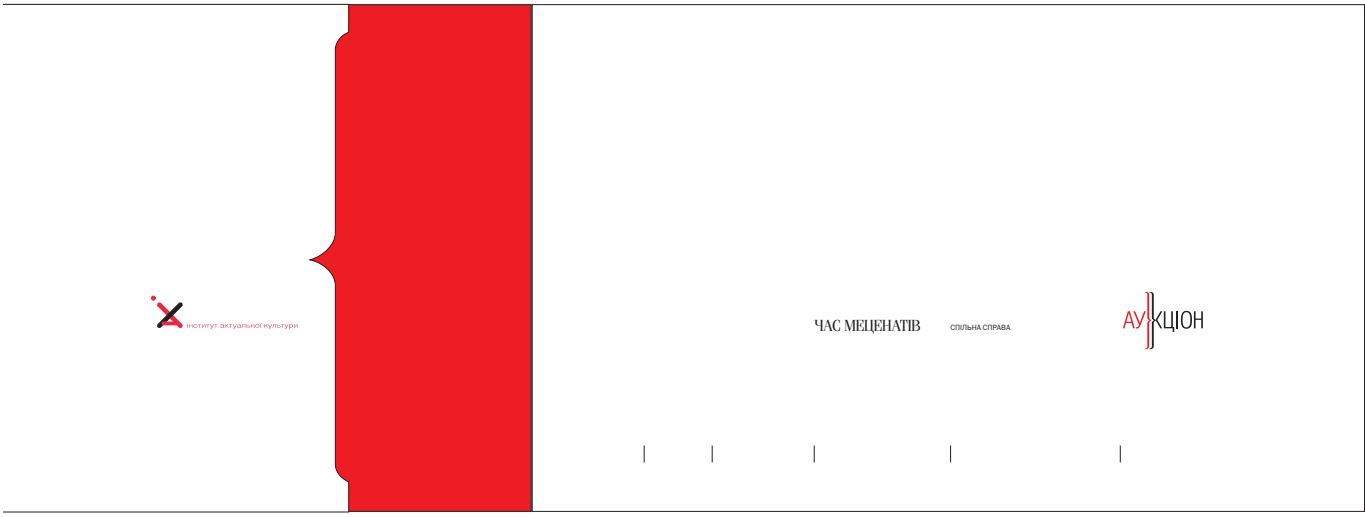

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Mecenas'Time
Art Auction. Catalog Cover. 2004

Art in Space
1993

The goal of the project is to question the contemporary understanding of the environment of art and to create a new and concrete analogy to Zen-Buddhist subjects for meditation, which direct actuality to the fundamental questions related to being.

The project realizes itself in Space where the art object is exhibited beyond an essential cultural context, in terms of an exhibitiaon, a viewer, etc. Within this environment, there is no gravity, and therefore, the object is, in essence, liberated to mov e freely and to, consequently, become alive.

The project takes place in diametrically opposite conditions in space - one involving the human interaction within a hermetically sealed environment and the other, in an open and expansive frontier involving no human element.

The project raises essential questions which are related to the cultural context in which the art object exists stripped, yet, in a global perspective. At the same time this project provides the opportunity to explore the life of the art object beyond cultural context, and to utilize the multi-

CONTEXT

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dimentional expanse of effect and allusion. In this manner, it recalls traditional value and criteria and upholds the self-sufficiency of an art object.

Stages of the Project

I. Solo Exhibition.

An exhibition of two original prints by Ihor Podolchak was held on board the cosmic satellite "Myr" from November 1992 through January 1993. The project was realized with the participation and cooperation of Russian cosmonauts Serhej Avdeev and Anotoly Soloviov. The project is registered on video cassette (VHS PAL SECAM), running time is 6 minutes. .

Exhibited works:

1. Untitled, 1990. Intaglio, 10.2 x 7.5 cm.
2. A Glimpse Through, 1991. Intaglio, 10 x 9 cm.

II. The First ARTificial Satellite.

Igor Podolchak's artist's book will be launched into the space via cosmic satellite "Myr". The satellite crew will carry the book into the open space and lead it into Earth orbit. In this way the at object becames the first art satellite launched in Space.

The reaction of the art object as found in the middle of the station and in the open cosmic space will be recorded on video.

The book, the format of which is 25 x 25 cm (in its expanded form it will measure 25 x 800 cm), contains text by Jacob Bohme. There are 10 original graphic prints which have been integrated into handmade paper, 15 paper reliefs, 110 numbered and undersigned copies.
The book was awarded:
1994-Polish Bookpublisher's Society. Mention "The Best Book of the Year".
1994- International Book Fair, Leipzig/Germany. Walter Thieman Prise.

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1994- Schtiftung Buchkunst, Frankfurt a.M./Germay. Bronze Medal at the competition for the best book of the world.

The realization of the two stages of the projects exhaust the possibilities made available by modern technology and the essential program gestes , and transfer the project into a stage of introduction and exploitation of the concept of new expanse.

The expanse proposed by the project is particular empty expanse that may be approached in any way possible - in relation to time, place, state of mind and spirituality. The main feature of this expanse is its relative emptyness. Its condition, which is introduced in such a hypothetical process,is undefined, providing the opportunity to construct the expanse according to artist's aesthetic and according to the nature of the art object.

The project in its entirety is based on a conscious clarification and visualization of the concept of the empty expanse /void/, free of, in this instance, the forces of gravity. The art object, in itself the essence of spiritual existance, dissociates in an empty enviroment, and in the organization of the expanse partakes in creating its own world. Therefore, having been freed from aggressive enviroment of the cultural context, the art object is given the opportunity for the discovery of its potential and to meet the challenge for self-sufficiency.

The view offered by this project (emphasizes that the history of contemporary art) may be interpreted as the artist attempt to preserve his own limited art expanse from contextual dissonance by creating a path of a complex filters. The artist does not create new senses but, the artist may limit the penetration of the existing prompting a relative harmony of expression. As such, there is an enormous difficulty in the defining of criteria in relation to the evaluation of an art object given that the viewer's understanding does not differentiate the contextualized
from the individualized. Moreover, the viewer is a knot of the contextual.

At the time of loss of valuable criteria, the attempts of the art object to exist in the empty expanse becomes an actual necessary ritual of initiation.

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Art in Space
Ihor Podolchak's Print
Untitled, 1990. Intaglio, 10.2 x 7.5 cm.

Art in Space
Ihor Podolchak's Print
A Glimpse Through, 1991. Intaglio, 10 x 9 cm.

Art in Space
Stills from Video Documentation
Earth orbit. Space Station Mir, 1993

Art in Space
Stills from Video Documentation
Earth orbit. Space Station Mir, 1993

Art in Space
Artists Book
Jacob Bohme. Offenbarungen über den Gott...
Correspondace des Arts. Lodz, 1991
Ptrints by Ihor Podolchak
Design by Ihor Podolchak and Janusz Pawel Tryzno

Also will ich nun von mir selbst nichts sagen, rühmen oder schreiben, als daß ich ein elender, sündiger Mann, dazu ein armer Sünder, und muß alle Tage beten: Herr, vergib uns unsere Schuld! und mit den Aposteln sagen: O Herr, du hast uns durch dein Blut erlöset (Kol. 1,14).
Ich bin auch nicht in Himmel gefahren, und habe alle Werke und Geschöpfe Gott zu gesehen, sondern derselbe Himmel ist in meinem Geiste offenbaret, daß ich im Geist erkenne die Werke und Geschöpfe Gottes; auch ist der Wille dazu nicht mein natürlicher Wille, sondern es ist des Geistes Trieb; ich habe auch manchen Sturz des Teufels müssen hiermit erleiden.

Niczego o sobie nie mogę powiedzieć, napisał mi tej niczym się pochwalić, powinna jestem zwostym człowiekiem, przeto tym bardziej grzesznikiem i musze każdego dnia prosić: Panie, odpuść nam nasze winy!(?) wreszcie mówiłami mówić: Panie, okupiłeś nas krwią swoją (Kol. 1,14).
Nie wstąpiłem też do nieba i nie widziałem wszystkich dzieł i stworzenia bożego, ale niebo samo oddaje się do duchu mojim i to duchu pojmuję dzieł i stworzenie boże; pobudnie też nie pochodzi nie z mojim naturalnym pragnieniem, lecz impulsem duchu; niejednego też upadku za sprawą diabła doświadczyłem.

Vor den Zeiten hat erschaffenen Himmels, und der Zeiten und Elementen, und vor der Erschaffung der Engel ist sein Anfang. Sein Gottes gewesen, auch sein Tod, auch sein Teufel, auch weder Erde noch Zeiten, auch so hatt keine Stette gehabt; sondern die Gottheit hat sich sein sanft und seliglich gebauet, und in Dreifaltigkeit figuriret, welche auch den Quellgeister Gott hervorgeret worden mit ihren Gebärern, Mängen und Wasserquen, und sind auch wieder durch die Mängen vergangen, und haben sich in eine andere Gestalt formiret, alleit auch den wie ein jeder Quellgeist ist Primum gewesen.

Wenn man nun hervorsiht die ganze Natur und ihre Eigenschaft, so findet man den Vater, wenn man ansichet den Himmel und die Sterne, so sieht man seine ewige Kraft und Gottheit.

Wenn man aber den Vater mit etwas vergleichen will, so muß man ihn der runden Kugel des Himmels vergleichen: nicht muß sie denken, daß jede Kraft, die in dem Vater ist, an einem besonderen Teil und Orte in dem Vater sitze, wie die Sterne im Himmel; nein, sondern der Geist zeiget, daß alle Kräfte in dem Vater ineinander sind, wie eine Kraft: wie man besser an Bild hat im Propheten Ezechiel I.15. Der siehet den Herrn in Gestalt und Vorbildung gleich einem Rade, da vier Räder ineinander sind, und waren alle vier einer wie das andere; und wenn sie gingen, so gingen sie fürsich für sich; und welche Seite der Räder ging, da gingen sie alle vier für sich, und bedurfte keiner seiner Umwendung. Also ist auch Gott der Vater; denn es sind alle Kräfte in dem Vater ineinander wie eine Kraft, und alle Kräfte besitzen in dem Vater in einem unerforschlichen Trieb und Blasheit.

Początek całem stworzonego nieba, gniazd i elementów, przed stworzeniem aniołów, ani bóle ginienia bogów ani śmierci, nie było diabła, nie było ni ziemi, kamieni, gniazd, żeby bóstwo tegoboże i miłosierdzie rodziło siebie samo i siebiebyło to obraz wielkiego bogactwa siły, ich narodzin, mocy i bytu; potem gniazda one te bóstwa i przykładnie ich te bóstwa - miłosierdzie podług tego, które siła wyobrażenia pierwszych bóstw.

Każdy zagarnęcie się cała natura i jej widowiska, widzi się Ojcze, który ogłasza się siebie i gniazdy, widzi Jego wiecznie siłę i mądrość.

Gdzie jednakże ojcze się do czynu Ojca porównać, widzisz porównać się do gniazd Ojca wiecznie, ale nie znacza to, że widzieliście siłę, które posiadał Ojciec, gniazdy się w jakimś przypadku: widzisz czy czyżbyś to Ojca tak jak gniazdy na niebie. Nie, bardzo bolejesz, je widzieliście siłę Ojca przykładnie jednak w drugiej niczym jednak siła, czego chcesz, gniazdy - ma w przeróżnych figurkach I.15., które widział Paweł w bardzo i na podobieństwo jego koła, jakie je jednak koła w drugim. Każde koła porządnie się i od dna. W każdej stronę był widzę, tam czy widzisz do czego, a każde koła jakie jednak i siebie: gdy się ruszy, nie obracały się jeden. Tak to jest z siłami Boga Ojca: widzisz się w Nim jeden w drugiej niby jedna siła i widzisz nie ciągnąc w Ojcu, że znacie niczbadanie ze zwierzą i spotkań.

Der Tod aber ist das Herze in dem Vater: alle Grimmigkeit, die in dem Vater sind, die sind des Vaters Eigenschaft, und der Tod ist das Herze und der Sterne in allen Kräften in dem ganzen Vater; er ist aber die Ursache der gantzen Creatur. Von dem Tode, der da ist des Vaters Herz in allen seinen Kräften, kommt und die ewige himmlische Freude.

Aber nun, ich muß im Geiste schreiben. Alhier will ich hie ein Gleichnis in der Natur zu dem, wie da ist das heilige Wesen in der heiligen Dreifaltigkeit. Betrachte an den Himmel, der ist eine runde Kugel, und hat weder Anfang noch Ende, sondern es ist überall der Anfang und das Ende, nur da hin nur unterschied; also ist auch Gott in und über dem Himmel, da hat weder Anfang noch Ende. Nun siehe weiter an den Sternen Heer, die bedeuten den Vater mancherley Kraft und Wesenheit, und sie sind auch aus des Vaters Kraft und Wesenheit gemacht worden. Nun der Himmel, die Sterne, und die ganze Tiefe gehören den Sternen, samt der Erde, bedeuten den Vater; und die sieben Planeten bedeuten die sieben Geister Gottes, aber die Fixsternen der Engel; unter welchen Herr Lucifer auch einer gewesen ist vor seinem Fall, welche alle aus dem Vater gemacht sind im Anfang der Schöpfung der Engel vor der Zeit der Welt.

Gott ist selber, er ist Finsternis und Licht, Liebe und Zorn, Feuer und Liebe; aber er nennet sich allein einen Gott nach dem Liebe seiner Liebe.

Da der Finsternis ist er ein grimmer, eifriger Gott, und ein verzehrer ein verzehrend Feuer, und die Liebe ist er ein barmherziger, sanfter Gott, und in der Kraft des Lichtes heißet er von allen anderen Geschaffenen Gott.

Gott ist das Herz aber Quellwunden der Natur und ihm rühret alles her.

Der Heilige Geist geht von der heiligen Dreifaltigkeit aus, und herrschet in dem ganzen Volke Gottes, das ist, in der ganzen Natur.

Ból Boga jest sercem Ojca: wszystkie złość, które są w Ojcu, są Jego właściwością, i sercem Ojca jest sercem i istotą wszystkich od Ojca. Jest On też przyczyną wszystkiego całego: na wszystkich złach Ojca. Od Boga, który jest sercem Ojca we wszystkich Jego siłach, pochodzi miłością niebieską radość.

Dalej muszę pisać, posługując się porównaniem. Pokaże wam teraz na przykładzie na naturze, jak przykładnie się znajduje istnienie w Trójcy. Spójrz na niebo: jest ono okrągłą kulą i nie ma początku ani końca, chociaż gdzie zaczęcie skończyć, znajdziesz jego początek i koniec. Tedy też jest Bóg w niebie i ponad niebem. Nie ma On początku ani końca. Popatrz teraz na kogo gwiazdy rozmaitości mocy, jak Ojca i Jego majestat. One też są pochodzą z siły Ojca i są zrobione Jego mocy wszelkiej istoty. Niebo, gniazdy i cała otchłań należą gwiazdami wraz z gwiazdami synacza Ojca, a siedem planet synacza siedem duchów boskich, ale stałe kółeczki gwiazdowych, należą bóstwu jest i bóstwo Twórcze przed stworzeniem aniołów, a tchórzliwie one z gwiazdy siły na początku stworzenia aniołów, przed czasem tego świata.

Bóg jest najgroźniejszy jest ciemnością i światłem, miłością i gniewem, ognieniem i światłem; lecz On sam znie się Bogiem podług światła swego miłości.

Bo ciemności Bóg jest gniewny, płomieniem, duch ognia, ogień pożerający, lecz w świetle staje się On miłościwym, miłującym Bogiem i to mocą światła znie się On wtedy miłościwym Bogiem. Bóg jest zarem całej światłem natury, z Boga wszystko pochodzi.

Duch Święty od Trójcy pochodzi i to całym ciele bożym, to znaczy to całej naturze tychże.

Wszystko, co w naturze istnieje bożniadzie mówić, co jest bronicą natury ciepła, co to zjednuje pożywność i obronnie się przyrzeć, aby ogłos w północ jednak. Wszystko, co w naturze pochodzi otrzeźwiać mówić, to Boga wszystkie czyste rodzaje, albowiem wszystkie jednaczą światłem pożywnie w harmonii, bo ich krzesiwo światłem jest czynnikiem instrumentem, bez którego ciepła ogień stworzy jednaczą wszystko.

Mocą ciemności jest Pierwszym Principium, a siła światła Drugim Principium, jest mocą ognia i ciemności przez siłę światła jest Trzecim Principium i nie nazywa się Bogiem, ale Bóg jest bowiem światłem i jest światłem, a Duch Święty z światła pochodzi.

Pierwsze Principium, mieczem elementów, przybiera władzę, od którego czy cię, mówi i życie zarobienia, a to znaczy podstawnie ciepła ognia a) do ognia.

Drugie Principium pojmujemy w świetle jako miłość oraz całe potęgę, w której objawia się bożka siła i owoc poprzez mocą ognia ogień jestliwej miłości. Przez to rozumiemy światłem Boga.

Trzecie Principium jest [illegible] elementarnym światłem wraz z jego potęgami. Wszelka ona z Pierwszego i Drugiego Principium poprzez tchnienie bożniej siły i mocy.

Wo willst du Gott suchen? In der Tiefe, oder den Sternen? Du wirst in ihr nicht finden! Suche ihn in deinem Herzen, in Centro deiner Lebensgeister: da wirst du ihn finden.

Da du magst einer Stunde forschen von allem deinem Wesen und Willen, da wirst du unaussprechliche Worte Gottes hören. Wenn du von Himmel und Welten hören Gebricht stille schweig, so wird du die hohe ewige Hören, Sehen und Sprechen erfinden, und hörst und siehst Gott durch dich. Dein eigen Leben, Wesen und Sehen verschwert sich, daß du Gott nicht siehest noch hörest. Denn du stille schweigest, so bist du bei, und Gott der Natur und Creatur nur.

Geistliche sind Dinge bei Menschen sieht bis in das Centrum, daraus es seinen anfänglichen Ursprung hat; alle auch die Seele sieht bis in das geistliche Wesen, darin sie lebet.

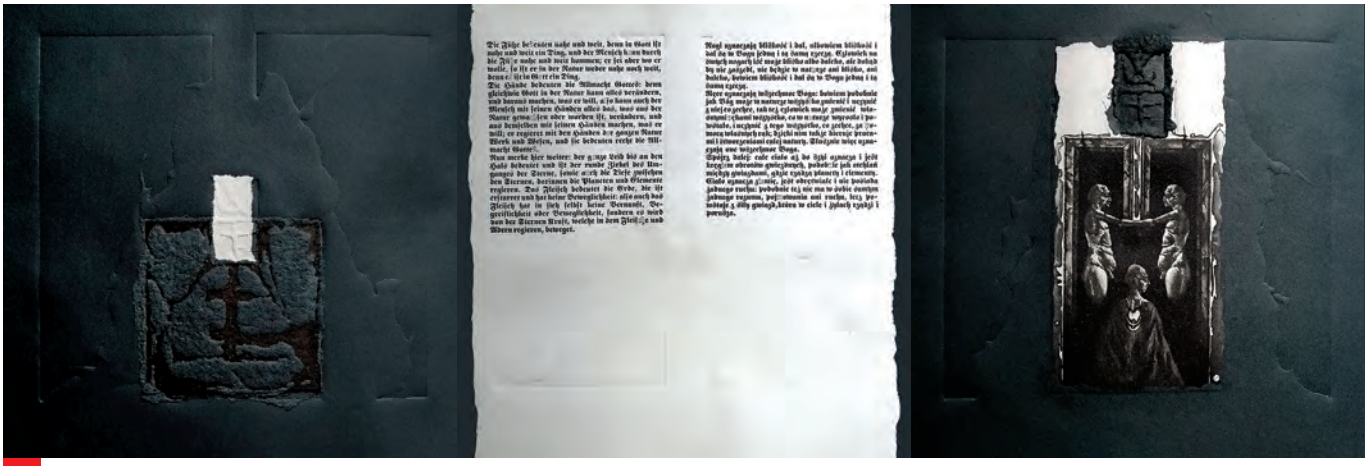
Weil aber die Seele auch aus der Natur ihren Quell hat, und in der Natur Bilde und Gleich ist, und sich der Mensch auch hat durch die Sinne in die Grimmigkeit der Natur gewirret, daß alle die Seele angelet und sündlich mit Sünden befleckt wird: so ist ihre Erlösung nur sinnlich, denn die Grimmigkeit in der Natur herrschet nur auch in der Seele.

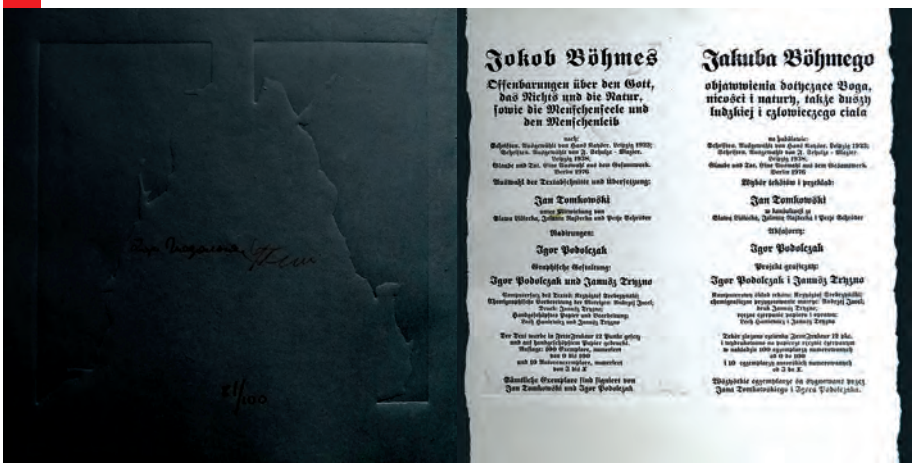
Der Heilige Geist aber geht nicht in die Grimmigkeit, sondern herrschet in dem Quell der Seele, der in dem Licht Gottes ist, und streitet wider die Grimmigkeit in der Seele.

Darum kann die Seele zu keiner vollkommenen Erlösung in diesem Leben kommen bis auf Gnade, da sich Licht und Finsternis scheidet, und wird die Grimmigkeit mit dem Tode begraben in der Erde, dann lebt die Seele selb auch vollkommen in Gott.

Gdzie Boga szukasz, Ojcze? W otchłani, pomiędzy gwiazdami? Nie znajdziesz! Go nie znajdziesz! Szukaj Go w sercu swoim, w środku mocy życia, tam Go znajdziesz.

Ilekroć zechcesz choć na godzinę wszystko swoje i pomyśl, wyłączając wszystkie Słowa Boga, kiedy zamilkną i uszy usłyszą ucichnięcie, odnajdzi się to wtedy wiecznym słowie, słyszeniu i mówieniu Bóg przez ciebie, bowiem twoje życie, widzenie i twoje mówienie zniknie, znikną, gdy nie widzisz i słuchasz Boga



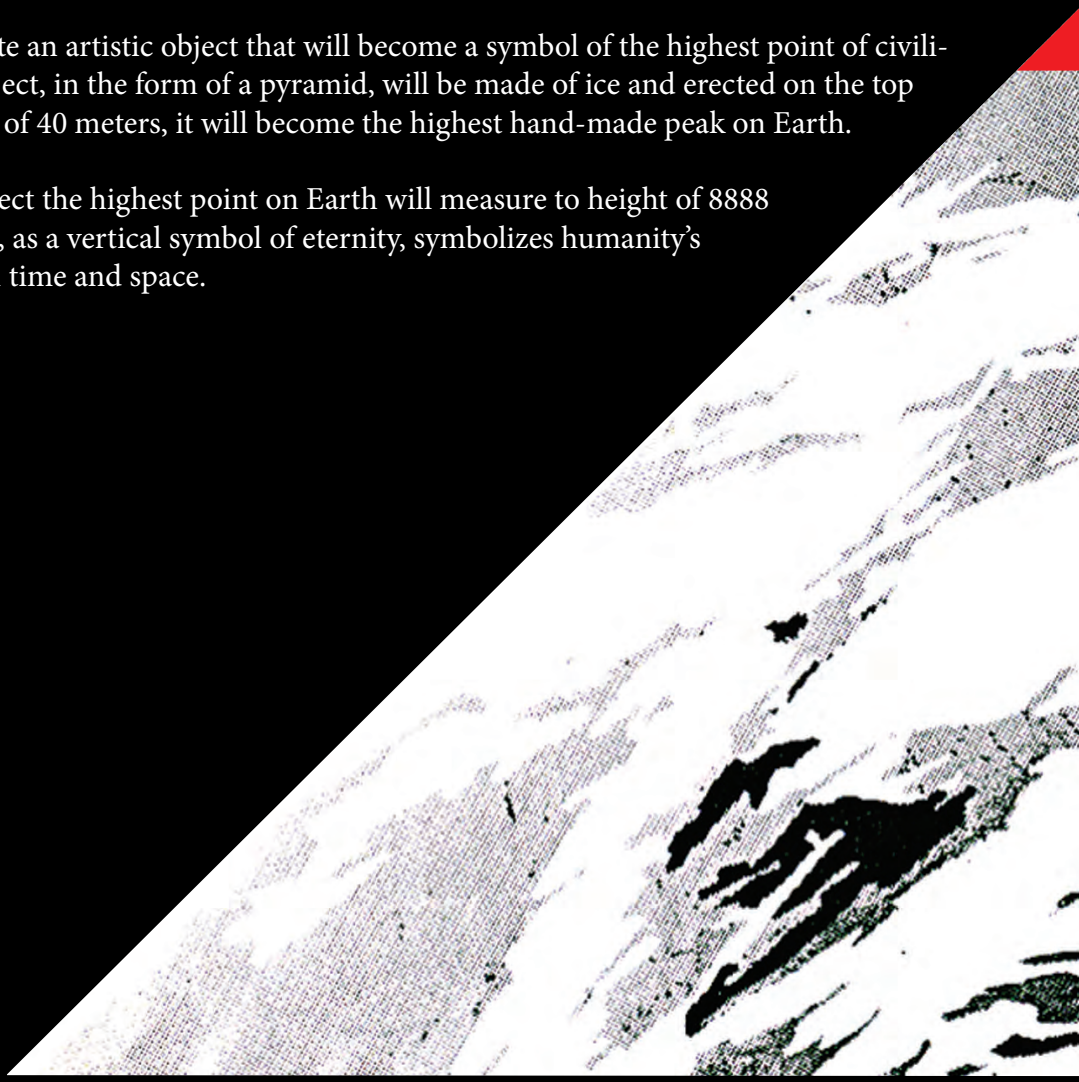

Jakob Böhmes
Offenbarungen über den Gott, das Nichts und die Natur, sowie die Menschenseele und den Menschenleib
Jan Tomkowski
Igor Podolczak
Igor Podolczak und Janusz Tryzno
Jakuba Böhmego
objawienia dotyczące Boga, nicości i natury, także duszy ludzkiej i człowieczego ciała
Jan Tomkowski
Igor Podolczak
Igor Podolczak i Janusz Tryzno

Art in Space
Artists Book
Jacob Bohme. Offenbarungen über den Gott...
Correspondace des Arts. Lodz, 1991
Ptrints by Ihor Podolchak
Design by Ihor Podolchak and Janusz Pawel Tryzno

Climax
1994

A project aims to create an artistic object that will become a symbol of the highest point of civilization. The artistic object, in the form of a pyramid, will be made of ice and erected on the top of Everest. At a height of 40 meters, it will become the highest hand-made peak on Earth.

As a result of this project the highest point on Earth will measure to height of 8888 meters. The number 8, as a vertical symbol of eternity, symbolizes humanity's striding for eternity in time and space.



CONTEXT

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Mausoleum for the President
1994

The «Mausoleum for the President» project represents an experience in hyper-contextual art and is an original dialogic antithesis to the «Art in Space» project.

«Art in Space» is an attempt to withdraw a work of art to a so-called "empty expanse" and provide it a possibility to organize this space according to its own internal algorithm beyond the influence of the contextual cacophony of the cultural environment. In the opinion of the authors -who are using in this project works of art in a traditional manner of understanding, that is, with a subject and a figurative sense modern art is a game with an auto-mute figure that is realized only in a dialogue with a context.

«Mausoleum for the President» continues research into the problems raised by «Art in Space». The project leads to the creation of a hyper-contextual work, a work with a maximum of senses and symbols and a minimum, or, perhaps, complete absence of artistry. This principle on one hand leads to strict limitations on the use of imagery, metaphor, and artistic visuality, but on the other hand dictates a total broadening of the sense of the cultural context on the all space of the vital activity of the contemporary Ukrainian society.

Issues explored include the actuality of the presidential election, questions of history regarding the genesis of the state and its future (in all its ramifications, from hypertrophied patriotism to sarcastic nonacceptance), as well as historic personalities, the mythology of the state, culture, and civilization. Such a wide context requires the compression of all these senses into one theme. The theme of the mausoleum is a provocation, which violates the taboo of contemporary good sense and opens possibilities for any number of historic parallels and political speculations. The concept introduced here brings to the main theme a number of paradoxical resonances. The viewer is offered a playful search for a national recipe for mummification (grease and lard are Ukrainian totemic accessories), a tragic reflection on the perishable nature of life (the body is mummified like a sausage), as well as a lesson in making modern art (fat as an artistic material for Josef Beuys).

IGOR PODOLCHAK'S SPEECH AT THE PRESENTATION OF "MAUSOLEUM FOR A PRESIDENT" PROJECT. NATIONAL MUSEUM, KYIV, JUNE 23,1994

An artist creates his own world and in this regard he is a god. His creative potential is a function of freedom, freedom from mental stereotypes, and freedom from social slavery. In a battle with society he is formed as a personality, he finds himself. No obligations, no duties, no compromises. You are either everything or nothing!!!

When you are everything you are capable of seeing and understanding - seeing and understanding society as an organism in all its forms. When we talk about contemporary Ukrainian society, we can not omit two substantial notions : inability to look back and impotence. Its symbol is Buridan's ass who chooses between the East and the West. Its intellectual activities remain on a level of the well-known hero of the jokes, who tried to create a hybrid out of a fly and a melon seed. Election programs posted on every fence today are in fact absolutely adequate to your regular wall signs.

The truth is that all that we have is just imitation and a game. Children are pretending to be adults without knowing the laws, without understanding the reasons, without foreseeing the consequences. The infantilism of a nation of a 52 million people, occupying a huge territory and wearing the attributes of statehood granted by someone else - this is the kind of pathetic show that makes you feel disgusted. Dealing with the realities of
mature life turns Ukrainian society into a classic neurotic looking for inner reconciliation in a world of illusions, illusions and hopes for a salvation that is supposed to come from America or Russia, the EU or the IMF and finally from God! Unfortunately, a certain German registered his death already in the 19th century.

Only an artist that is a member of his society, an artist who freely operates with that society's complexes and even uses them as material for his creative work, is capable of curing and liberating. Liberating Ukrainians from Oedipus complex. Ukrainians are the ancestors of Taras Bulba, with their genetic memory seared by the images of the mighty rage of the Father, their actions subordinated to patriarchal authority and tradition.

The habitual fear of living without paternal guardianship forces Ukrainians to submit to the "older brother", to create a symbol of Father from any source – a tsar, Shevchenko or Stalin.

The act of ritual murder of the Father is the necessary radical method of liberating Ukrainian society. "Mausoleum for the President" is a form of ritual murder that fulfils the historical ambitions of the nation. "Mausoleum for the President" is an act of the initiation of the President. Through symbolical death he obtains real freedom. The restrained politician dies and a new personality, capable of acting, is born. By having a Mausoleum one can create the future without looking back.

Discarding the Oedipus complex is a necessary milestone in every nation's life. The kings of France and England were executed, the tsars of Russia, the ancestor of Austrian crown and President Lincoln were murdered. Our times have witnessed the end of the history, they don't call for blood, and they need comprehension. A realized artistic act is needed more than social cataclysms. A treatment with provocation is more effective than indulging infantile fantasies.

In conducting the mission of deliberation, in giving the gift of Freedom to the nation, you always think of the future of that gift. An artist is not an educator and it is not his task to cast pearls before swine. The process of becoming free and mature is painful. If the only thing a nation can think of is gluttony, it should be kicked in the balls!!! Metaphysical pain will make Ukrainians look back and finally start thinking. A nation should not turn into a pig, even if the pig is the totemic symbol of a nation. "Mausoleum for the President" is a provocation destroying all national taboos, social conventions and patriarchal mentality. It is a chance for the nation to realize itself.

The deliberation of society from the Oedipus complexes its real liberation. Freedom is spiritual state, not mere paper independence. Thus, for freedom, for freedom without égalité and fraternité, for freedom brought not by bloody revolution but by an artistic act, I open this Mausoleum, the symbol of deliberation of the nation and the initiation of its leader.

CONTEXT

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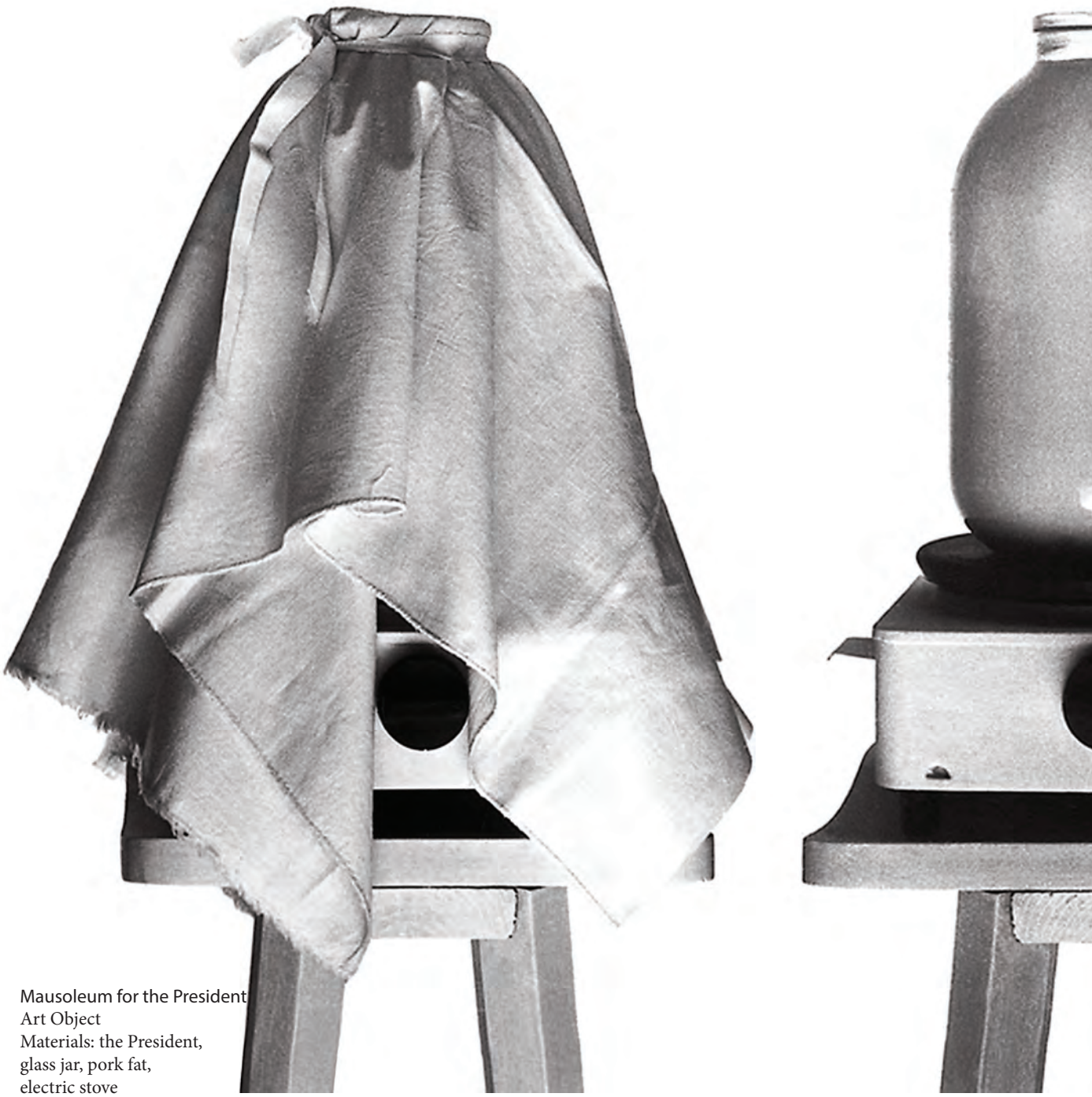
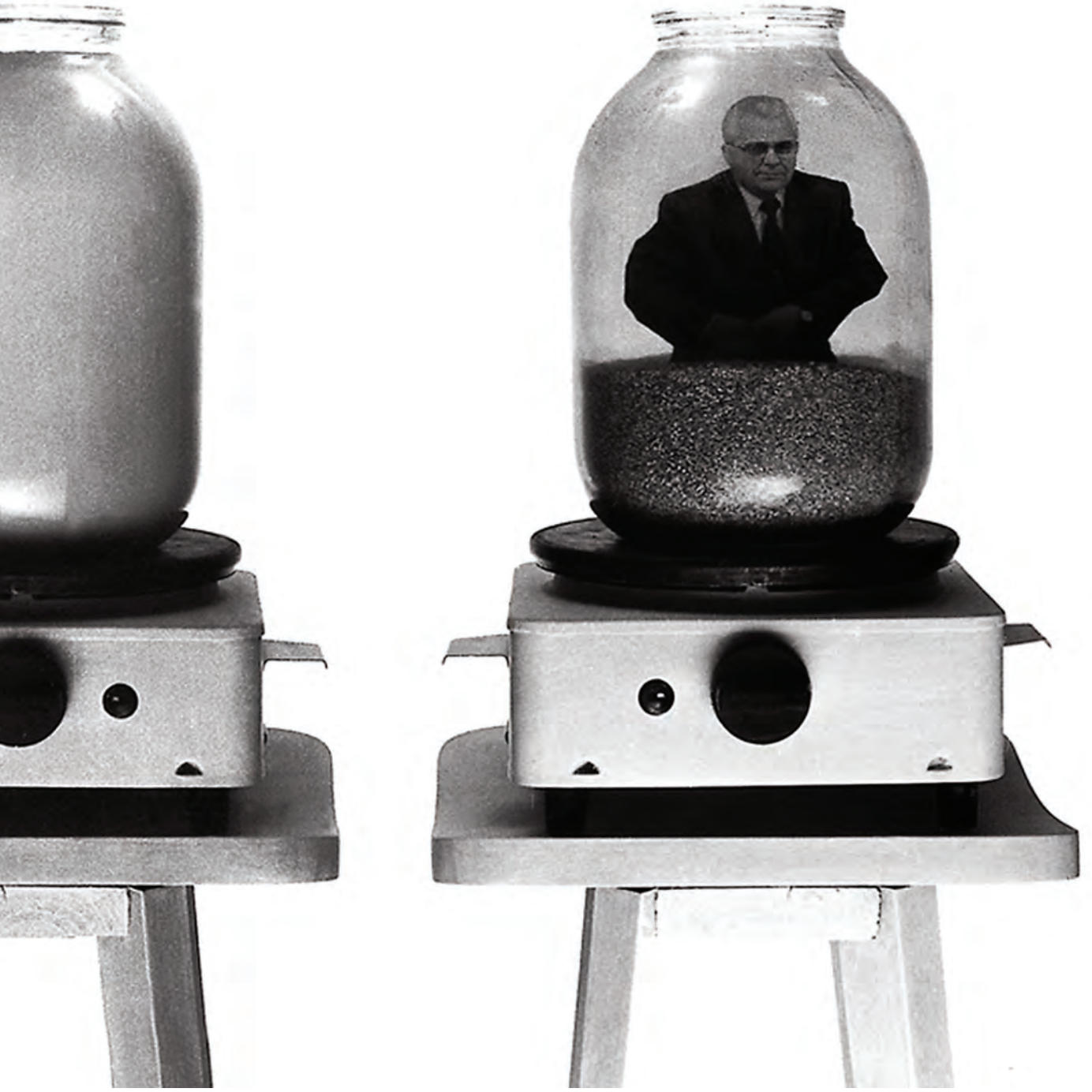
Mausoleum for the President
Ihor Podolchak's Speach
Stills from Video Documentation
National Museum, Kyiv, 1994



Mausoleum for the President
Art Object
Materials: the President,
glass jar, pork fat,
electric stove



Art TerAction
1994

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TerAction
Cruiser Hetman Sahaydachny
Sevastopol, 1994

CONTEXT

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TerAction
Cruiser Hetman Sahaydachny
Sevastopol, 1994

ЗАЯВЛЕНИЕ

Международного Фонда Мазоха
по поводу акции на корабле "Славутич"

Художник имеет суверенное право на любую тему, если он художник. Если у него есть внутренняя потребность высказаться, он вправе обратиться к теме злободневной, больной, даже трагической для современников. Значимость высказывания дает ему такое право, дает ему силу иногда противопоставлять себя современному обществу, она же, в конечном итоге, определяет художник ли он.

Сегодня мы вынуждены говорить о совершенно противоположном явлении. Явлении, которое невозможно определить иначе как грубое паразитирование на политической конъюнктуре. Паразитирование, имитирующее художественную акцию –такова суть, запланированной на 20 июля Киевским Центром Современного Искусства Сороса и группой украинских, так называемых, художников, акции на боевом корабле "Славутич".

Необходимость назвать вещи своими именами назрела так же, как назревает иногда потребность убить докучливую муху газетой. Наспех слепленный суррогат не есть произведение искусства. Лица без определенных занятий, симулирующие творчество, не есть художники. Балансирование на конъюнктурной волне не есть художественный процесс. Необходимо четко разграничить эти явления. Необходимо уничтожать негативные явления в искусстве.

В связи с вышеизложенным Международный Фонд Мазоха берет на себя ответственность **за** и объявляет **о** художественной теракции символическом уничтожении корабля "Славутич" 20.07.94.

Этим актом мы уничтожаем статус художников у лиц, принимающих участие в акции, уничтожаем статус выставочного пространства у боевого корабля.

РАСТОПТАТЬ ЧЕРВЕЙ, ПОЖИРАЮЩИХ ТЕЛО ИСКУССТВА!
УБИТЬ НАЗОЙЛИВУЮ МУХУ ГАЗЕТОЙ!
—вот лозунги, которые мы выдвигаем сегодня.

СПЛОТИМСЯ ВОЕДИНО И ВОЗДВИГНЕМ НЕРУШИМУЮ ВЕЛИКУЮ СТЕНУ ХУДОЖЕСТВЕННОГО ТЕРРОРА ДЛЯ УНИЧТОЖЕНИЯ ПАРАЗИТОВ!

Игорь Подольчак, Игорь Дюрич

To Korean People
1994

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CONTEXT

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Telegram To Korean People
1994

Народу Корейской Народно-Демократической Республики
от Международного Фонда Мазоха

Вмете со всем прогрессивным человечеством и Великим корейским народом скорбим о безвременной кончине Великого Сына и Вождя-отца корейского народа, пламенного патриота, выдающегося революционера и борца за мир и коммунизм, крупнейшего политического и государственного деятеля современности товарища Ким Ир Сена. Память о нем будет вечно гореть неугасимым пламенем в наших сердцах.

Дорогой товарищ Ким Ир Сен через всю свою Великую жизнь пронес беззаветную преданность делу построения светлого будущего всего человечества. Под его мудрым и прозорливым руководством корейский народ обрел свободу от гнета мирового империализма, достиг невиданных высот в экономическом, социально-политическом и культурном развитии, построив настоящий рай на земле. До последнего вздоха Великий Вождь и Учитель стойко противостоял злодейским происка м, злобствующей в своем бессилии, преступной шайки империалистов и оппортунистов, вызывая восхищение всего человечества.

Мировое рабочее и национально-освободительное движение понесло невосполнимую утрату, сердце щемит глубокой скорбью, разум не может смирится с этой трагической вестью но из глубины души встает твердая вера в то, что Великие идеи чучхе будут жить и побеждать. Мы верим – Великий корейский народ еще теснее сплотит ряды вокруг своего Любимого руководителя товарища Ким Чен Ира и понесет Великое знамя революции через миры и века.

Игорь Подольчак
Президент ФМ

Игорь Дюрич
Председатель Совета МФ

Worm Food
1994

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Worm Food
Leaflet for the Exhibition

CONTEXT

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Worm Food
Art Object
Materials: meat, worms, glass jar

Worm Food
Art Object in Odesa Art Museum

The Last Jewish Pogrom 1995

Погром является основным структурным элементом еврейской истории на протяжении всего периода отсутствия еврейской государственности. Благодаря погромам евреи сумели выработать национальный характер, позволивший им захватить доминирующие позиции и воссоздать Израиль. Можно говорить о ПОГРОМЕ, как о позитивной селекции сравнительно с войной - селекцией негативной.

Воссоздаие Израиля, его войны, сделали ПОГРОМ историческим нонсенсом, идеологическим фантомом, используемым в качестве инструмента иорального давления. Это позволило Международному Фонду Мазоха организовать ПОСЛЕДНИЙ ЕВРЕЙСКИЙ ПОГРОМ, закрывая данную историческую тему навсегда. Методом изЪятия темы из актуальной истории является ее перенос в сферу искусства. Обычно этот процесс носит длительный характер. Применяемая здесь прогрессивная технология базируется на совмещении стадий: ожидание погрома, собственно погром, увековечивание памяти жертв ПОГРОМА в едином пространстве и времери.

CONTEXT

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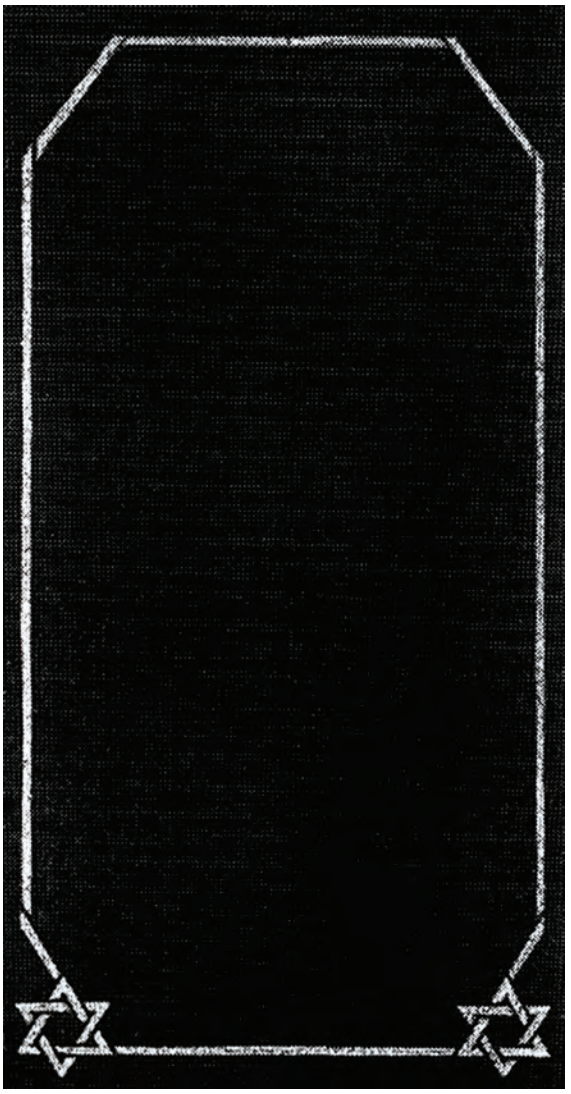

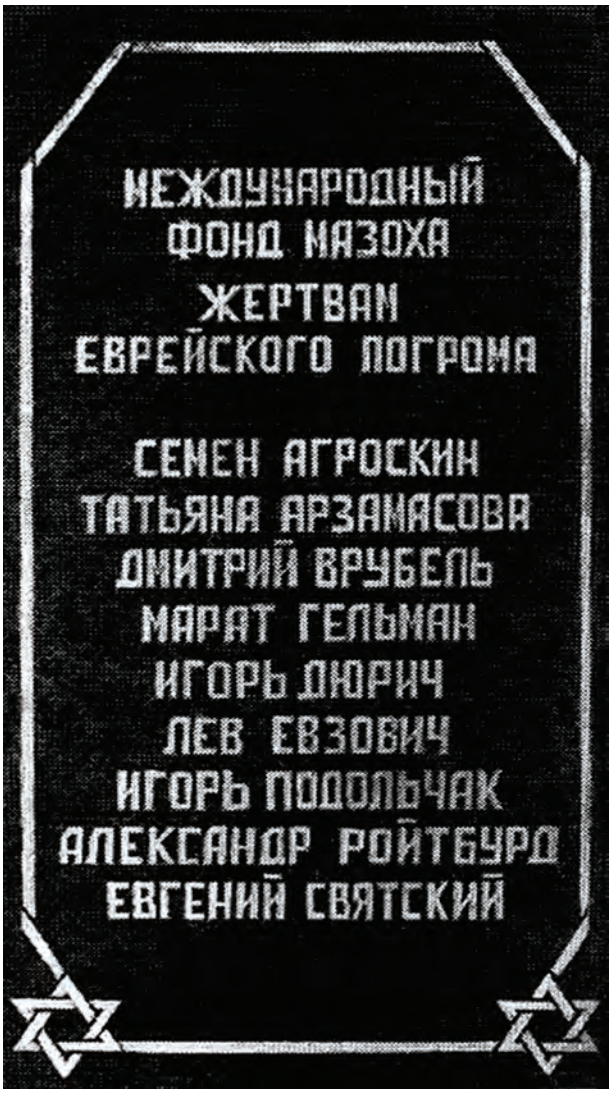
МЕЖДУНАРОДНЫЙ
ФОНД МАЗОХА
ЖЕРТВАМ
ЕВРЕЙСКОГО ПОГРОМА
СЕМЕН АГРОСКИН
ТАТЬЯНА АРЗАМАСОВА
ДМИТРИЙ ВРУБЕЛЬ
МАРАТ ГЕЛЬМАН
ИГОРЬ ДЮРИЧ
ЛЕВ ЕВЗОВИЧ
ИГОРЬ ПОДОЛЬЧАК
АЛЕКСАНДР РОЙТБУРД
ЕВГЕНИЙ СВЯТСКИЙ

МЕЖДУНАРОДНЫЙ
ФОНД МАЗОХА
ЖЕРТВАМ
ЕВРЕЙСКОГО ПОГРОМА

ПОГРОМ
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ПАМЯТКА УЧАСТНИКАМ ПОГРОМА

Все участники художественной акции сознательно и по доброй воле делают свой выбор. В пространстве акции участники выполняют избранные роли : жертв и погромщиков. Жертва помечена и не имеет права снимать знак своей жертвенности. Другие возможные роли исключены.

Роль погромщика освобождает ее носителя от всех социальных конвенций, этических и моральных рамок, предоставляет ему полную свободу действия. Эта свобода формально обеспечивается "Обязательством Жертвы", ею подписанным.

Отношения между жертвами и погромщиками, в пространстве акции, может строится в соответствии с исторически сложившимися традициями. Форму и содержание этих отношений определяют и формируют погромщики, жертвы выполняют навязываемые им функции.

Погромщик имеет право свободного перемещения "в" и "из" пространства Погрома. Жертве в этом праве отказано, она может покинуть Погром только после окончания акции.

Употребление алкоголя разрешено только погромщикам.

Жертва имеет право нанести свое имя на мемориальную доску, погромщик ее осквернить.

Допуск на акцию производится только по предъявлению приглашения.

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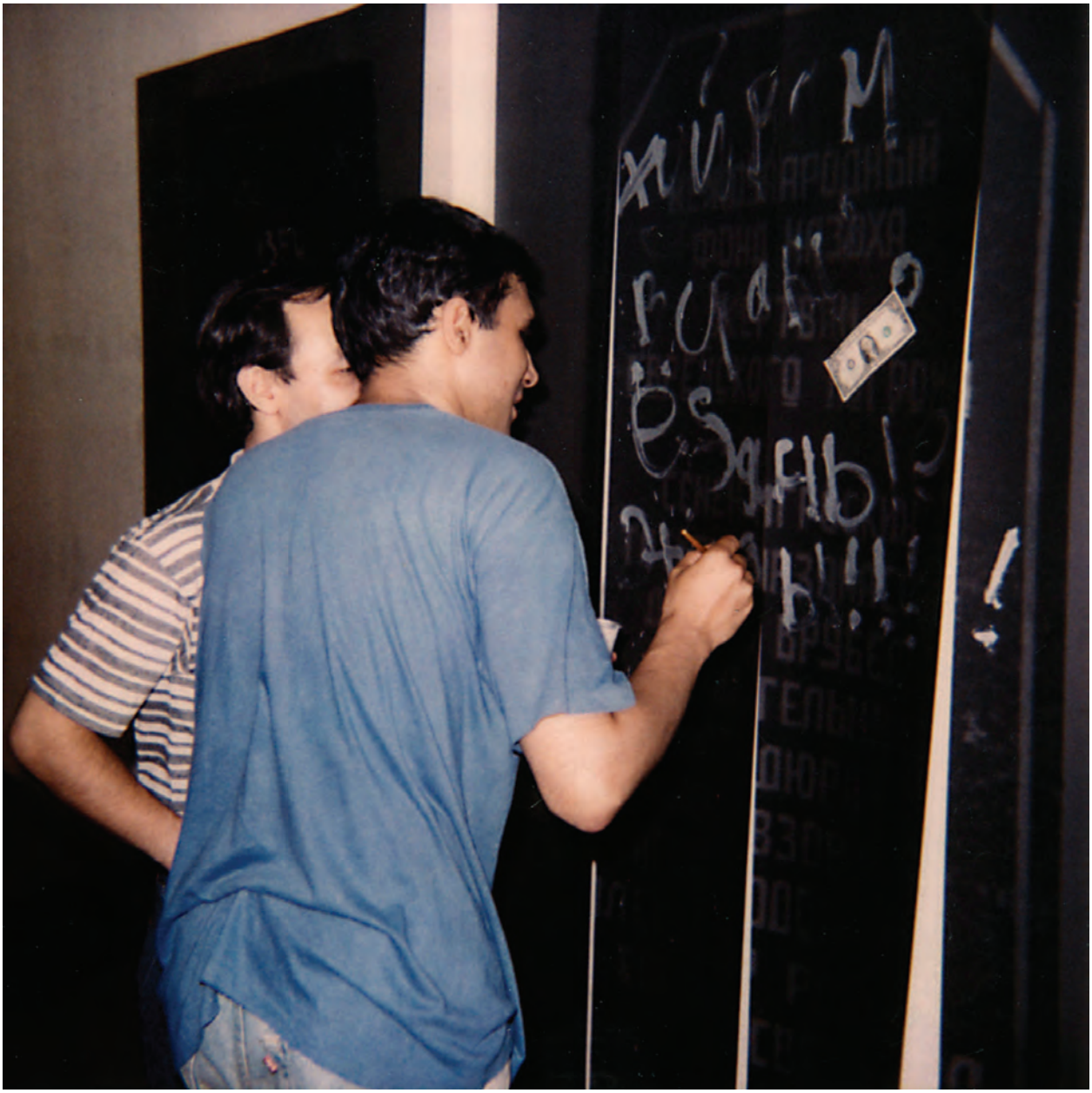
ОБЯЗАТЕЛЬСТВА ЖЕРТВЫ

Я, нижеподписавшийся(аяся),
сознательно и по доброй воле беру на
себя роль жертвы. Понимая
историческое значение
Последнего Еврейского Погрома,
а также свое место в процессе
вытеснения исторических
катаклизмов в сферу искусства, я
обязуюсь:
на протяжении всего погрома
старательно исполнять роль;
не предъявлять никаких претензий
организаторам и участникам погрома
во время и по окончанию погрома.
Ответственность за все последствия,
могущие возникнуть в связи с моим
выбором полность ложаться на меня
лично.

имя, фамилия — подпись

29.05.1995



The Last Jewish Pogrom
Guelman Gallery, Moscow, 1995
Photo documentation
Polaroid

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The Last Jewish Pogrom
Guelman Gallery, Moscow, 1995
Photo documentation
Polaroid

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Guelman Gallery, Moscow, 1995
Photo documentation
Polaroid

The Last Jewish Pogrom
PinchukArtCenter, Kyiv, 2016
3 granite slabs

ГЕЛЬМАН
ДЮРИЧ
ВЗОВИЧ
ОДОЛЬЧАК
Р РОЙТБУРД
СВЯТСКИЙ
ЖЕРТВАМ
ЕВРЕЙСКОГО ПОГРОМА

Міжнародний Фонд Мазоха
International Masoch Fund
P.O.Box 91
290000 Lviv
Ukraine
fax 0322 757144

ЗАЯВА

3 листопада 1995 року в Центрі 'Український дім' під час відкриття міжнародної виставки
'КИЇВСЬКА МИСТЕЦЬКА ЗУСТРІЧ.
НОВЕ МИСТЕЦТВО ПОЛЬЩІ, УКРАЇНИ, РОСІЇ' відбулась безпрецендентна для посткомуністичної України подія -вперше армія втрутилась у цивільне життя, точніше, у мистецький процес. Національними гвардійцями України, у брутальний спосіб, була зірвана і знищена частина експозиції українських художників Ігоря Подольчака та Ігоря Дюрича. Через годину після відкриття виставки тими ж гвардійцями був припинений доступ у приміщення 'Українського дому' для преси та відвідувачів.
Ця подія стала черговою ланкою в низці заборон мистецьких проектів 'Фонда Мазоха' / заборона презентації 'Мавзолея для Президента' у Державному музеї українського образотворчого мистецтва, зняття художнього об'єкта з виставки 'Вільна зона' в Одесі/.
Міняються форми і засоби, якими здійснюється тиск на незалежних українських художників. Стає очевидною тенденція -дії функціонерів від культури стають відверто жорстокішими. Мистецькі твори, які не вкладаються в рамки, визначені попереднім комуністичним режимом, підлягають цензурі, навіть знищенню. Події 3 листопада -яскраве свідчення цьому. Сьогодні ці функціонери вже не соромляться найбрутальнішого придушення свободи творчості руками військових, завтра настане черга свободи слова, а наше післязавтра ми вже проходили.
Україна стала першою державою в світі де проблеми критеріїв та естетичних цінностей сучасного мистецтва були вирішені за допомогою збройного підрозділу. Залишається тільки висловити вболівання з приводу того, що цим підрозділом стала елітна Національна гвардія президента України.

5 листопада 1995 р.
м. Львів

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Victory Day for Herr Müller 1995

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С ДНЕМ ПОБЕДЫ!

Werter Herr Müller !

Hiermit möchten wir Ihnen recht herzlich gratulieren zum 50. Jahrestag des Sieges.

Wir wünschen Ihnen gute Gesundheit sowie ein langes und glückliches Leben.

Für Ihre Arbeit wünschen wir Ihnen viel Erfolg.

Hochachtungsvoll
Internationaler Masoch Fonds

Diese Postkarte wurde speziell gedruck für die Künstleraktion *Zum Tag des Sieges von Herrn Müller*.

Besonderer Dank gilt Herrn Christo fuer die Vorbereitung des Reichstages zum konzeptionellen Aufstellen des Roten Banners auf der Spitze.

CONTEXT

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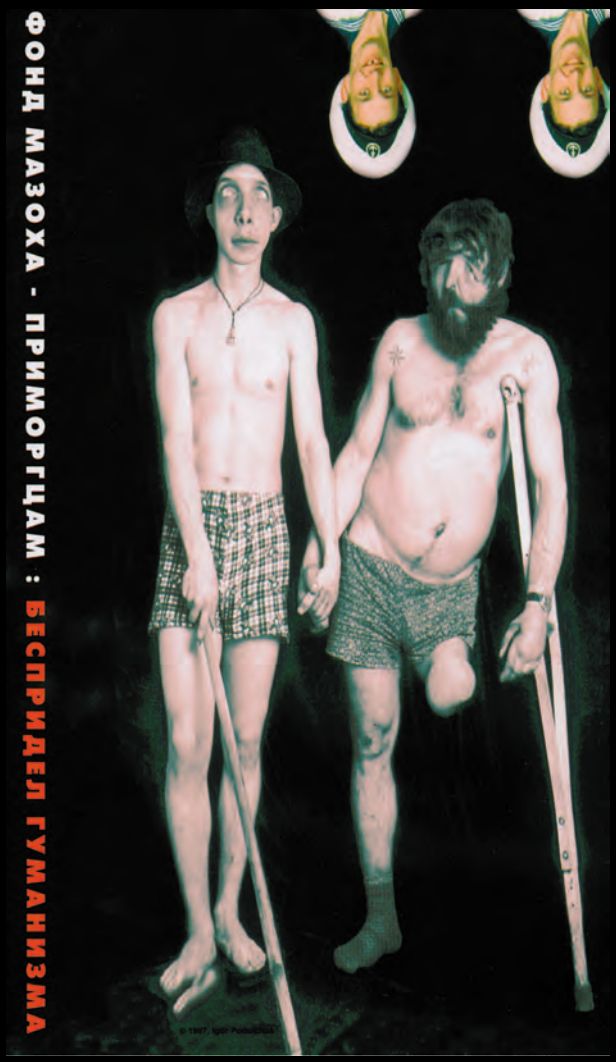
Victory Day for Herr Müller
Greeting Post Card

Unlimited Humanism
1997



Unlimited Humanism
Ticker, Vladivostok

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Unlimited Sado-Masochism 1998

Performance

Date: 7 March 1998
Place: Kyiv, Ukraine, National concert hall “Ukraine”
More than 2000 participants, among them: President of Ukraine, prime minister, ministers, etc.

Беспредел Садо-Мазохизма
7 марта 1998 года во Дворце Украина (Киев), Фонд Мазоха провел “Урочисте Фантастично-Перверсійне Шоу “ВІБОРИ ЛЮДНИ РОКА”.
Главными действующими лицами Шоу выступили: Президент, Экс-президент, Премьер-министр, ведущие политические деятели страны, известные бизнесмены, журналисты, спортсмены, деятели культуры, звезды эстрады. Шоу было показано в прямой трансляции по первому общенациональному каналу ТВ.
Шоу Фонда Мазоха вызвало бесприцендентный интерес публики. Сотни людей не смогли воспользоваться приглашениями Фонда в связи с переполненностью помещения.

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ФОНД МАЗОХА В УКРАЇНІ
УРОЧІСТЕ ФАНТАСТИЧНО=ПЕРВЕРС
ПАЛАЦ УКРАЇНА
7 БЕРЕЗНЯ, 17.00

БЄСПРЄДЄЛ С\МАЗОХІЗМУ

ІЙНЕ ШОУ "ВІБОРИ ЛЮДІНИ РОКА"

The Best Artists of the 20 th Century
2000

Jerzy (Yuri) Onuch-Masoch, Kyiv, 2000

We have bidden farewell to the 20th century although until recently we lived according to the measures of the 20th century, changed our customs according to the measures of the 20th century, created according to the measures of the 20th century, loved and hated according to the measures of the 20th century.

If not participants, we were at least witnesses to the rise and fall of the "Narratives" of the past century: communism and fascism. The 20th century also brought disillusionment with the "Grand Narrative" of the 18th century. Along the way, we announced the death of God, nation, family, and finally ¬– of art. We even questioned the effectiveness of language as a tool for describing reality. The French philosopher Jean Baudrillard concluded that language falsely represents reality but there is no reality to represent.

It is not easy to give the world a new narrative. Marx believed that he had discovered the true model of the development of human society: the unalterable movement of history towards the victory of the working class. Darwin also believed that he had uncovered the true model, the one which controls the development of organic life: the evolution from simple and uniform to complex and variegated forms. Freud, too, believed that our illusions would be replaced by a "truer" perception of the situation, that we would master our infantile history of the superbeing, to which we are subject and from which we obtain our moral attitude.

Wlodzimierz Pawluczuk notes in his book "Ukraina: Polityka i mistyka": "Ukraine carries the burden of transforming the world after the Cold War. Its pain and anxiety, subconscious selfdestruction and the morose brew of mysticism, esoterism and postmodern philosophy – in Ukraine all this comes to the surface and becomes part of the collective consciousness. As a result of a complex historical process, a fission of Heidegger's "Dasein" suddenly takes place and in the ensuing space the question of infinity suddenly appears. In practice this is a question about the metaphysical legitimization of the existing state of affairs, hence about its meaning."

We have accepted the thesis that religion, politics, science and art are governed by different paradigms. History has lost the element of human subjectivity and will and is governed by anonymous, blind and impulsive forces. This diagnosis casts doubt on the basic values of Western civilization: democracy, freedom, pluralism and human rights.

Out of the global fog of uncertainty, unresolved quarrels between Enlighteners and Romantics, analytical and synthetic thinkers, signifiers and the signified, rulers and the ruled, the heroes of the 20th century drama – the Politicians, Mystics, Extremists, Maniacs, Saints and Scoundrels – return to the empty stage. Those are the outstanding artists of the past century.

These artists are filled with faith and cynicism, the lightness of a delicate breeze and the gloom of mountain precipices. They are the only hope for beauty and an inspired presentation of the death of all hopes, hopes which we perhaps should not mourn, hopes of the 20th century.

Our role is the next card deal, a new assignment of roles, the creation of a new or, perhaps, just another novel. As indefatigable archivists and chroniclers of the 20th century, who retain its rhythm in our hearts, its pain and restlessness within ourselves, and who possess the unsifted and well falsified evidence, we undertake the work of recreating the golems* of the 20th century.
With unfettered faith and methodological pedantry, we search for the magic formula which will convert the "black sun into golden stone", "congealed pain into infinite happiness".
On the boundless stage there appear the first heroes of a newly-written drama.
The prompter is in place. Curtains up!

Rabbi Loew said, "I will create a golem to help people at work, then grownups won't be so tired at the end of the day, and children will have time to play. Golem will also be able to patrol the city, keeping law and order." Thieberger, F. The Great Rabbi Loew of Prague: His Life and Work and the Legend of the Golem, Horovitz Publishing (London 1955)

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A Capone

The Best Artists of the 20th Century
Al Capone. Ready Made

Alphonse Gabriel Capone (January 17, 1899 – January 25, 1947), sometimes known by the nickname "Scarface", was an American gangster and businessman who attained notoriety during the Prohibition era as the co-founder and boss of the Chicago Outfit. His seven-year reign as crime boss ended when he was 33.

Capone was born in New York City, to Italian immigrants. He was a Five Points Gang member who became a bouncer in organized crime premises such as brothels. In his early twenties, he moved to Chicago and became a bodyguard and trusted factotum for Johnny Torrio, head of a criminal syndicate that illegally supplied alcohol—the forerunner of the Outfit—and was

The Best Artists of the 20th Century
Al Capone. RacketArt

politically protected through the Unione Siciliana. A conflict with the North Side Gang was instrumental in Capone's rise and fall. Torrio went into retirement after North Side gunmen almost killed him, handing control to Capone. Capone expanded the bootlegging business through increasingly violent means, but his mutually profitable relationships with mayor William Hale Thompson and the city's police meant he seemed safe from law enforcement.

Capone apparently reveled in attention, such as the cheers from spectators when he appeared at ball games. He made donations to various charities and was viewed by many as "modern-day Robin Hood". However, the Saint Valentine's Day Massacre, in which seven gang rivals were murdered in broad daylight, damaged Chicago's and Capone's image, leading influential citizens to demand government action and newspapers to dub Capone "Public Enemy No. 1".

The federal authorities became intent on jailing Capone and prosecuted him in 1931 for tax evasion, which was at that time a federal crime; the prosecution was a novel strategy. During a highly publicized case, the judge admitted as evidence Capone's admissions of his income and unpaid taxes during prior (and ultimately abortive) negotiations to pay the government taxes he owed. He was convicted and sentenced to 11 years in federal prison. After conviction, he replaced his defense team with experts in tax law, and his grounds for appeal were strengthened by a Supreme Court ruling, but his appeal ultimately failed. Capone showed signs of syphilitic dementia early in his sentence and became increasingly debilitated before being released after eight years of incarceration. On January 25, 1947, Capone died of cardiac arrest after suffering a stroke.

The Best Artists of the 20th Century
Al Capone. St Valentine Day Action

BONNIE & CLYDE

Bonnie Elizabeth Parker (October 1, 1910 – May 23, 1934) and Clyde Chestnut Barrow (March 24, 1909 – May 23, 1934) were American criminals who traveled the central United States with their gang during the Great Depression, robbing people and killing when cornered or confronted. Their exploits captured the attention of the American public during the "Public Enemy Era," between 1931 and 1935. Though known today for their dozen-or-so bank robberies, the duo most often preferred to rob small stores or rural gas stations. The gang is believed to have killed at least nine police officers and several civilians. The couple were eventually ambushed and killed by law officers near Sailes, Bienville Parish, Louisiana. Their exploits were revived and cemented in American pop folklore by Arthur Penn's 1967 film Bonnie and Clyde.

Even during their lifetimes, their depiction in the press was at considerable odds with the hardscrabble reality of their life on the road, especially for Bonnie Parker. While she was present at one hundred or more felonies during the two years she was Barrow's companion,[3] she was not the cigar-smoking, machine gun-wielding killer depicted in the newspapers, newsreels, and pulp detective magazines of the day. Gang member W. D. Jones later testified he could not recall ever having seen her shoot at a law officer, and the cigar myth grew out of a playful snapshot police found at an abandoned hideout. It was released to the press and published nationwide. While Parker did chain smoke Camel cigarettes, she never smoked cigars.

According to historian Jeff Guinn, the hideout photos led to Parker's glamorization and the creation of legends about the gang.

Bonnie and Clyde. Vedding Album

The Best Artists of the 20th Century
Bonnie and Clyde. Vedding Album

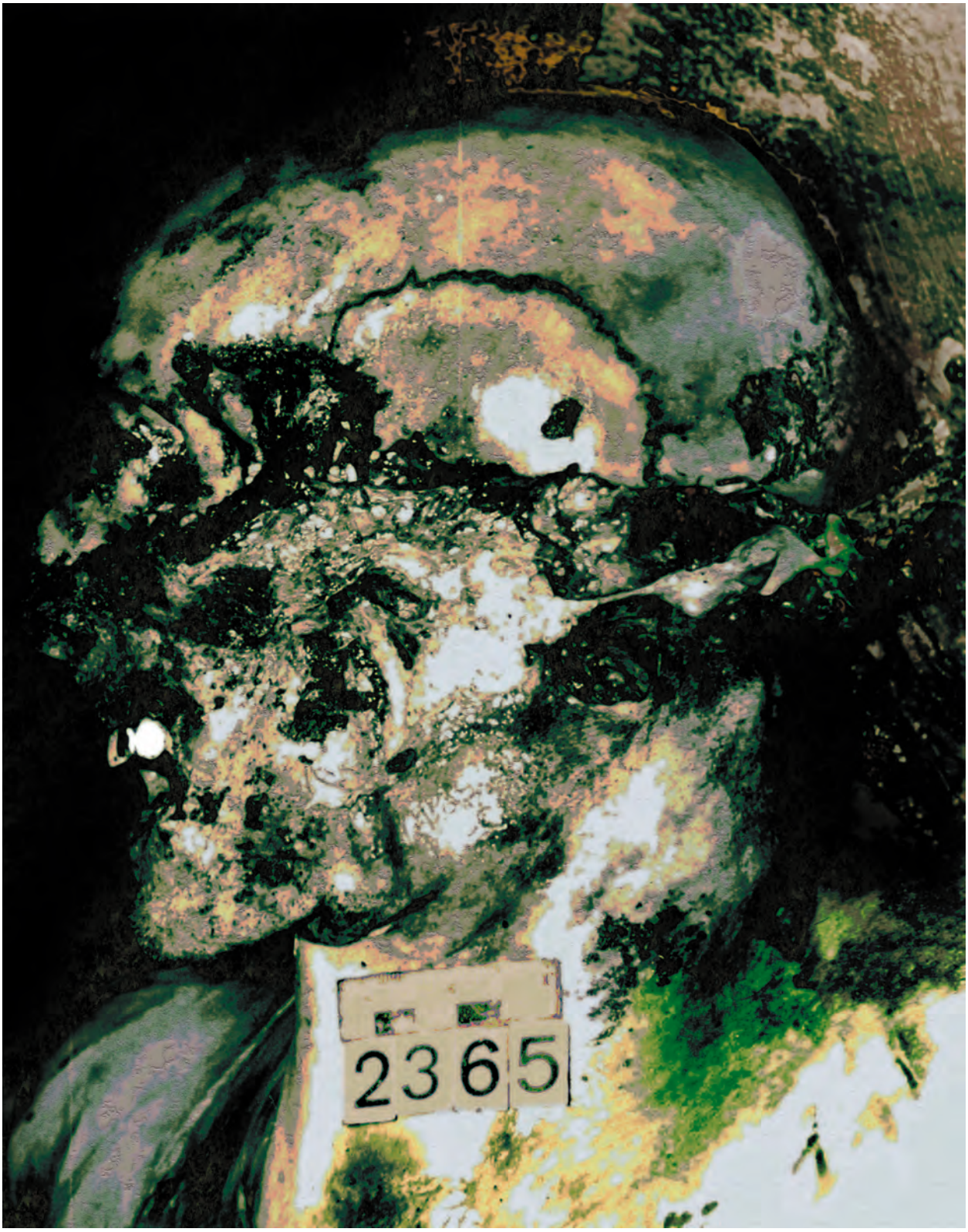
The Best Artists of the 20th Century
Bonnie and Clyde. Vedding Album

2385

Jeffrey Lionel Dahmer (May 21, 1960 – November 28, 1994), also known as the Milwaukee Cannibal or the Milwaukee Monster, was an American serial killer and sex offender, who committed the rape, murder, and dismemberment of 17 men and boys from 1978 to 1991. Many of his later murders involved necrophilia, cannibalism, and the permanent preservation of body parts — typically all or part of the skeleton.

Although diagnosed with borderline personality disorder, schizotypal personality disorder,[4] and a psychotic disorder, Dahmer was found to be legally sane at his trial. Convicted of 15 of the 16 murders he had committed in Wisconsin, Dahmer was sentenced to 15 terms of life imprisonment on February 15, 1992.[5] He was later sentenced to a 16th term of life imprisonment for an additional homicide committed in Ohio in 1978.

On November 28, 1994, Dahmer was beaten to death by Christopher Scarver, a fellow inmate at the Columbia Correctional Institution.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The Best Artists of the 20th Century
Dahmer. Portrait of Death

DeSalvo™

Albert Henry DeSalvo (September 3, 1931 – November 25, 1973) was a criminal in Boston, Massachusetts, who confessed to being the "Boston Strangler," the murderer of 13 women in the Boston area from 1962 to 1964. DeSalvo was imprisoned, however, for a series of rapes. His murder confession has been disputed, and debate continues as to which crimes DeSalvo actually committed.

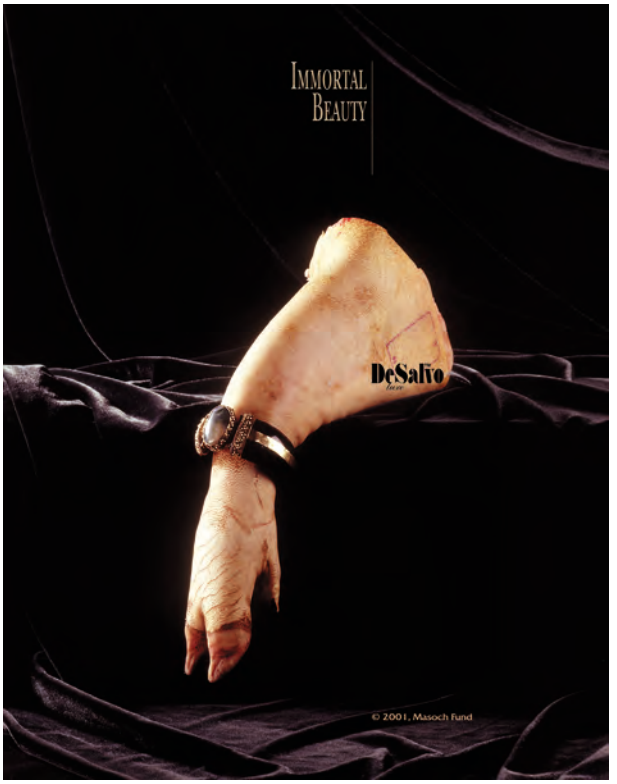
In July 2013, a DNA match between seminal fluid found at the scene of the rape and the murder of Mary Sullivan and DNA obtained from DeSalvo's nephew linked DeSalvo to that crime and excluded 99.9% of the remaining population. Authorities exhumed DeSalvo's remains later that month[2] and confirmed the DNA match.

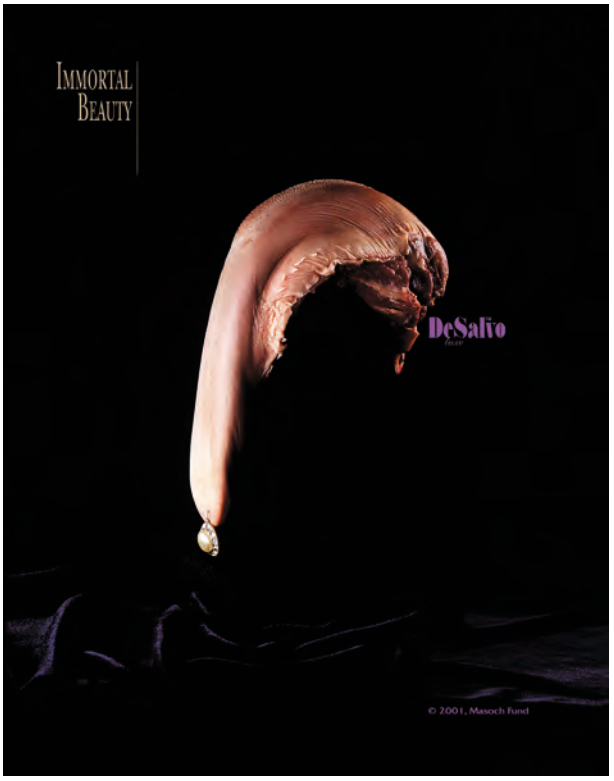
The Best Artists of the 20th Century
DeSalvo. Still Life

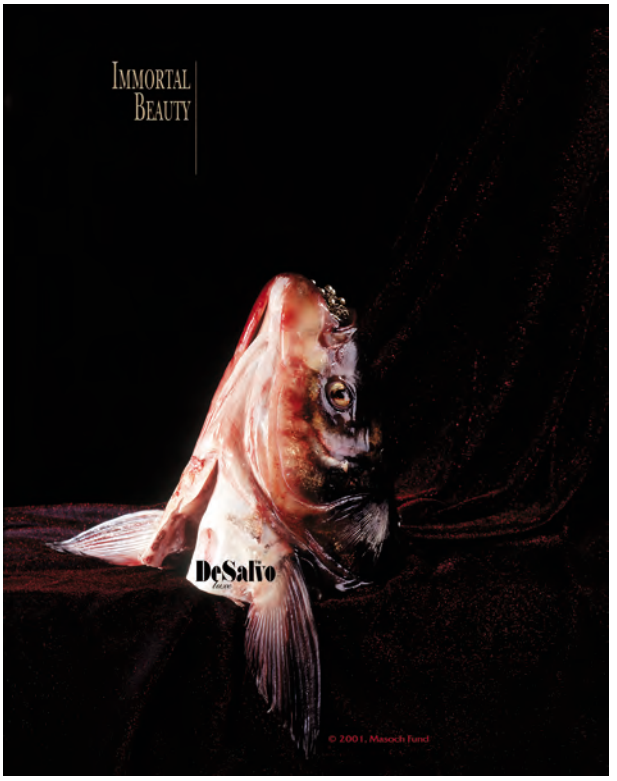
The Best Artists of the 20th Century
DeSalvo. Still Life

The Best Artists of the 20th Century
DeSalvo. Still Life

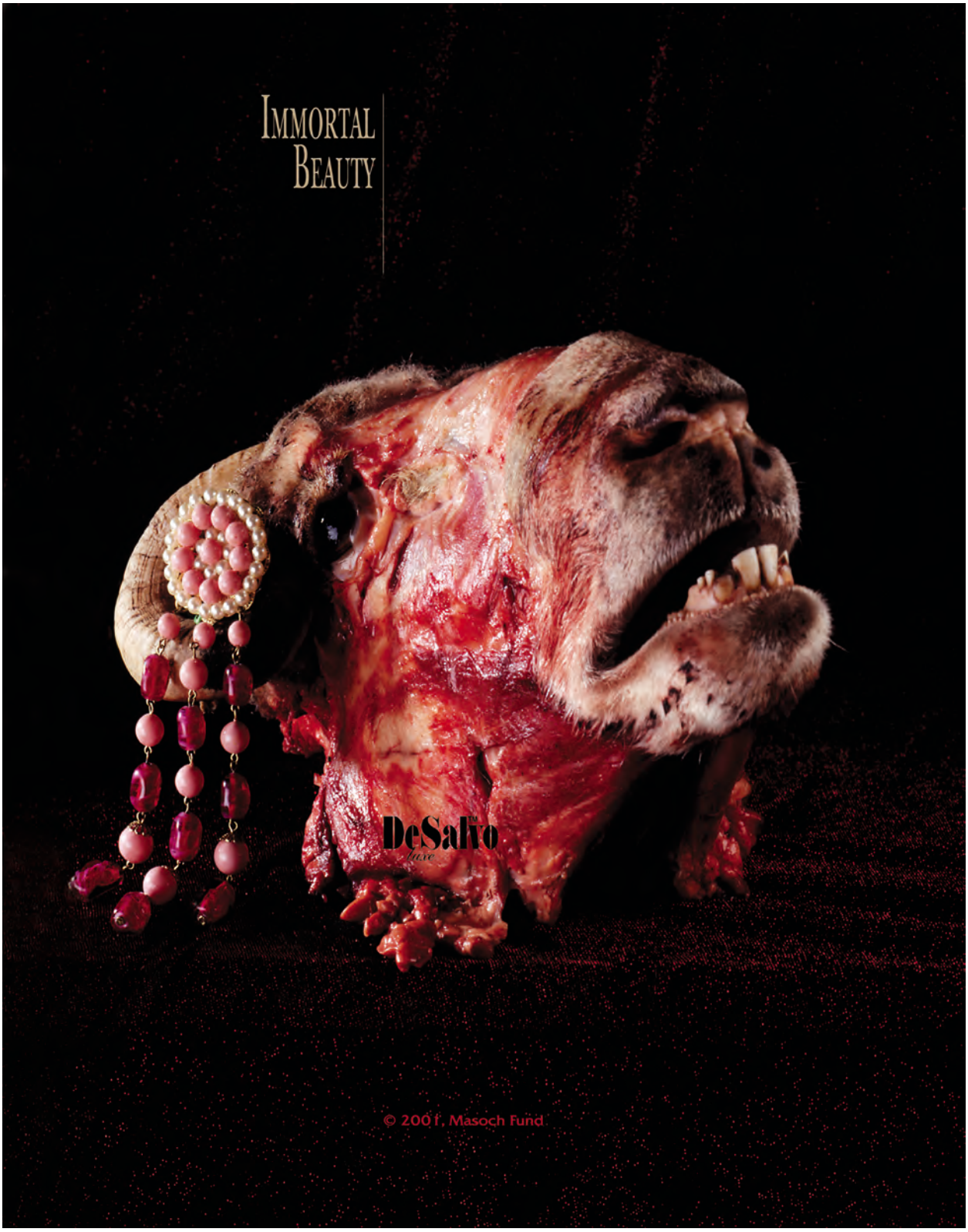
The Best Artists of the 20th Century
DeSalvo. Still Life







The Best Artists of the 20th Century
DeSalvo's Advertising for jewelry



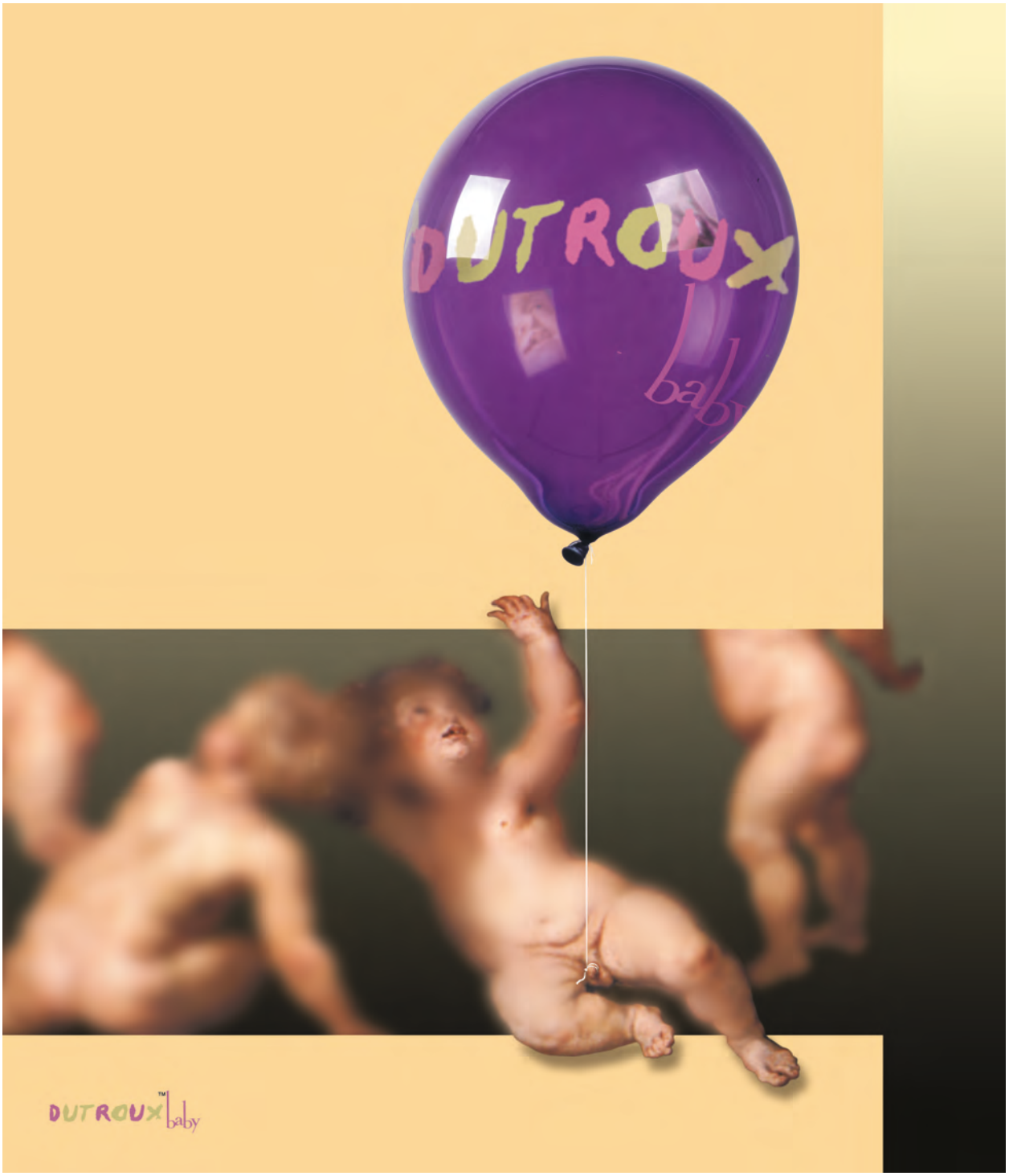
The Best Artists of the 20th Century
DeSalvo's Advertising for jewelry

Marc Paul Alain Dutroux (born 6 November 1956) is a Belgian convicted child molester and murderer.

Dutroux was convicted in 1989 for the abduction and rape of five young girls (with his then-wife Michelle Martin), the youngest of whom was eleven years old.

In 1996, Dutroux was arrested on suspicion of having kidnapped, tortured and sexually abused six females aged between 8 and 19, four of whom died. His widely-publicised trial took place in 2004. Dutroux was convicted of all charges, along with the murder of a suspected former accomplice, and sentenced to life imprisonment. Martin was convicted as an accomplice.

A number of shortcomings in the Dutroux investigation caused widespread discontent in Belgium with the country's criminal justice system, and the ensuing scandal was one of the reasons for the reorganisation of Belgium's law enforcement agencies.



The Best Artists of the 20th Century
Dutroix's Advertising for condoms

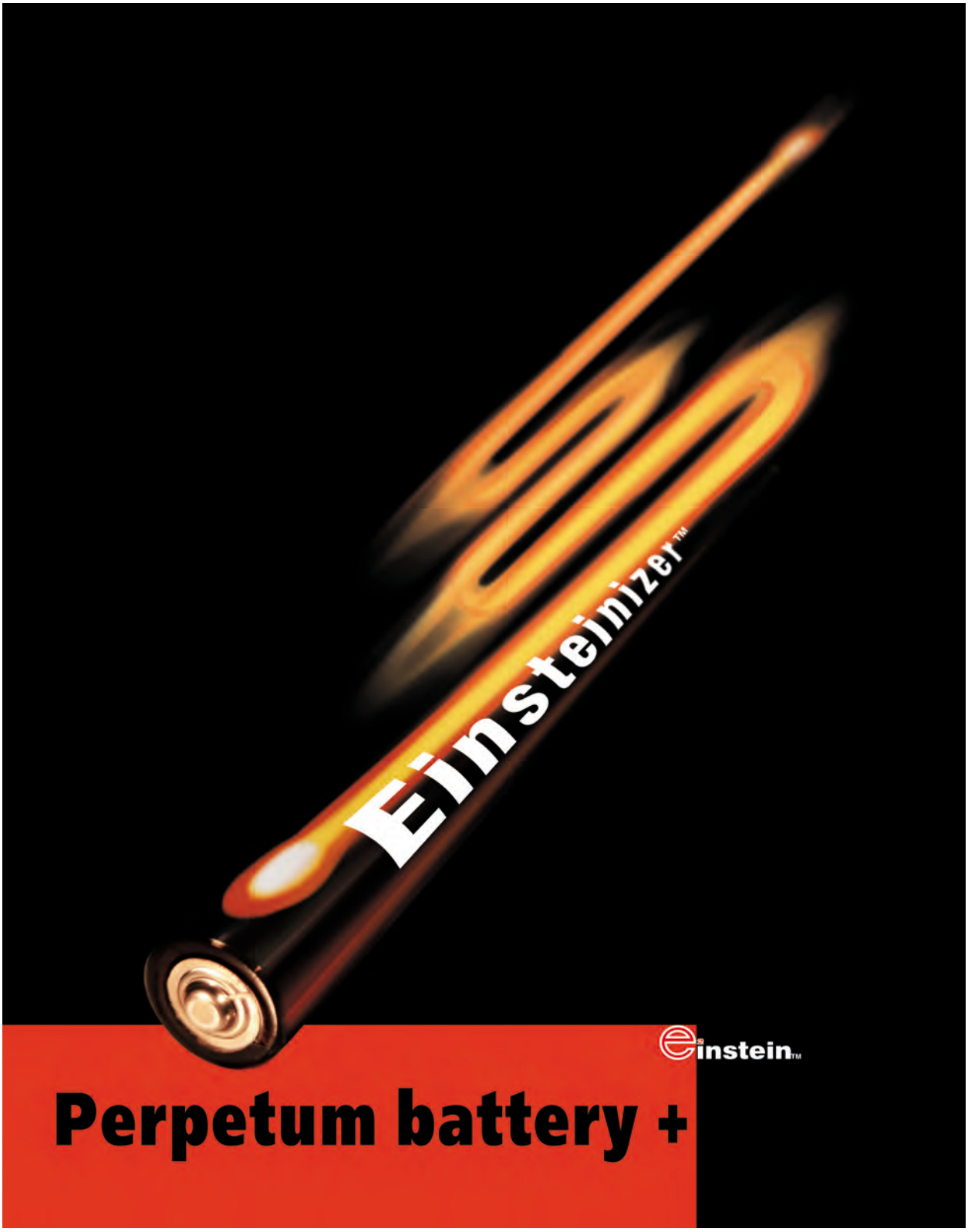
Albert Einstein (14 March 1879 – 18 April 1955) was a German-born theoretical physicist who developed the theory of relativity, one of the two pillars of modern physics (alongside quantum mechanics). His work is also known for its influence on the philosophy of science. He is best known to the general public for his mass–energy equivalence formula E = mc2, which has been dubbed "the world's most famous equation". He received the 1921 Nobel Prize in Physics "for his services to theoretical physics, and especially for his discovery of the law of the photoelectric effect", a pivotal step in the development of quantum theory.

Near the beginning of his career, Einstein thought that Newtonian mechanics was no longer enough to reconcile the laws of classical mechanics with the laws of the electromagnetic field. This led him to develop his special theory of relativity during his time at the Swiss Patent Office in Bern (1902–1909), Switzerland. However, he realized that the principle of relativity could also be extended to gravitational fields, and he published a paper on general relativity in 1916 with his theory of gravitation. He continued to deal with problems of statistical mechanics and quantum theory, which led to his explanations of particle theory and the motion of molecules. He also investigated the thermal properties of light which laid the foundation of the photon theory of light. In 1917, he applied the general theory of relativity to model the structure of the universe.

Einstein published more than 300 scientific papers and more than 150 non-scientific works. His intellectual achievements and originality have made the word "Einstein" synonymous with "genius".[16] Eugene Wigner wrote of Einstein in comparison to his contemporaries that "Einstein's understanding was deeper even than Jancsi von Neumann's. His mind was both more penetrating and more original than von Neumann's. And that is a very remarkable statement."

The Best Artists of the 20th Century
Einstein. E=mc2

The Best Artists of the 20th Century
Einstein. E=mc2

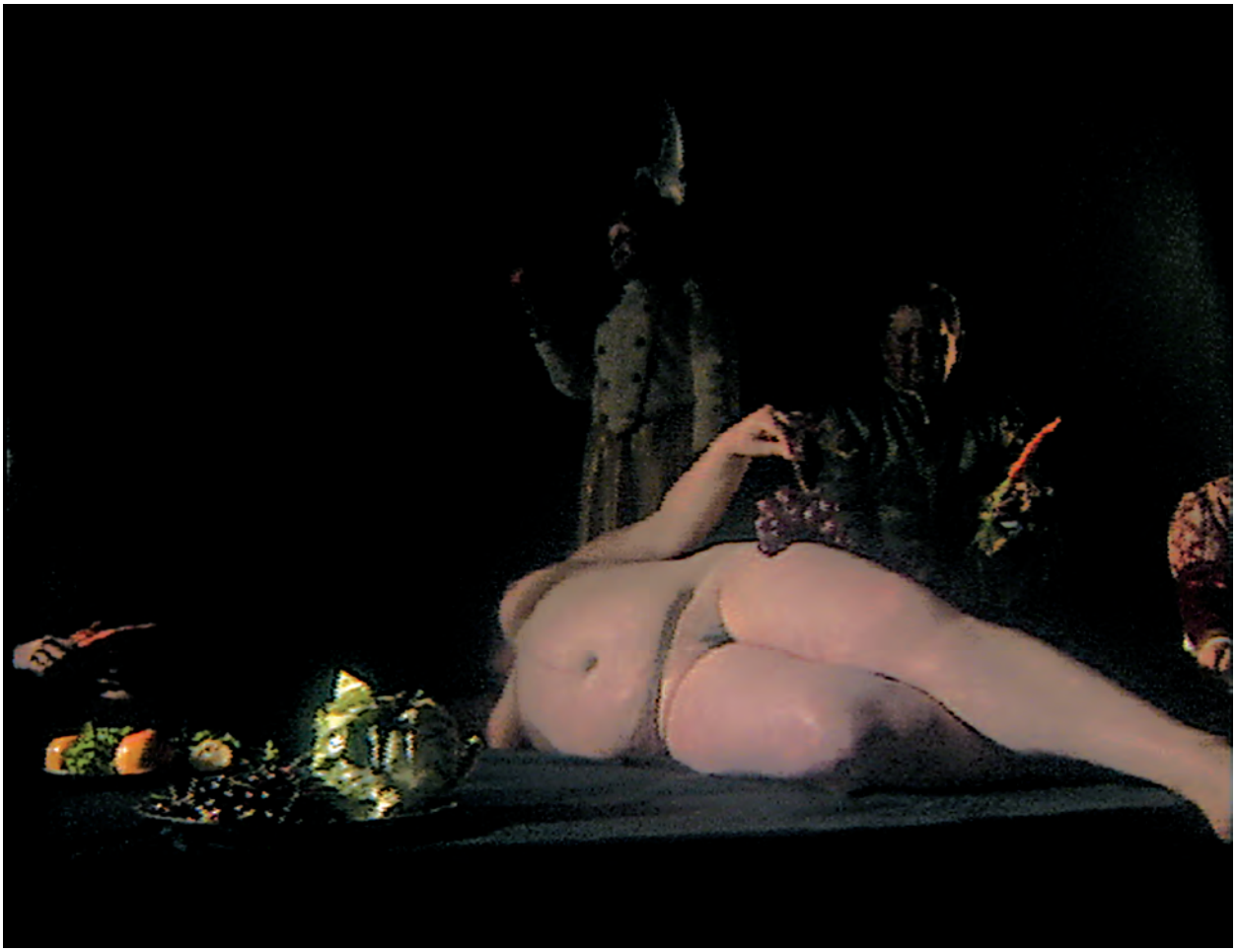


The Best Artists of the 20th Century
Einstein's Advertising for battery

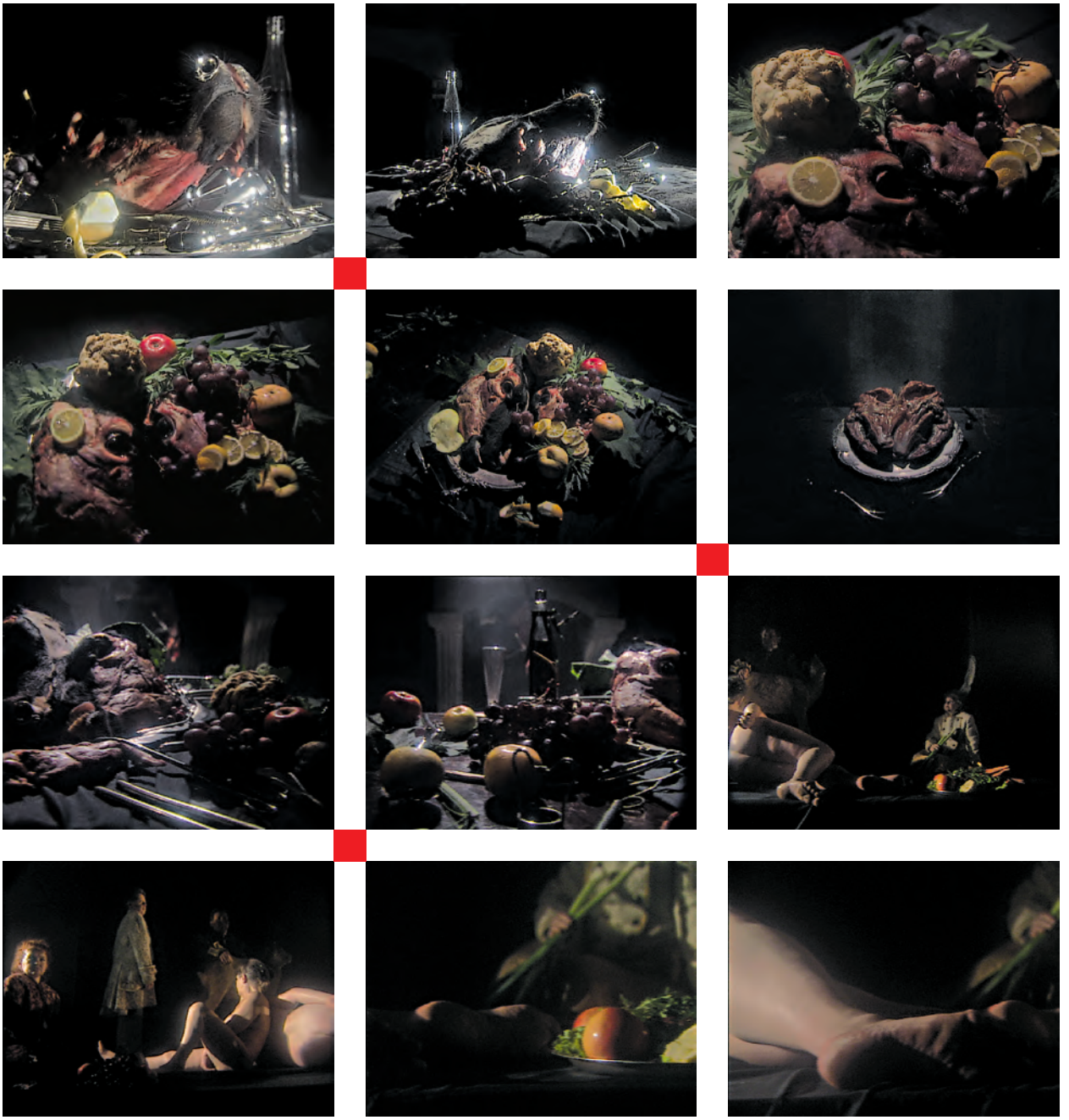
Sigmund Freud (born Sigismund Schlomo Freud; 6 May 1856 – 23 September 1939) was an Austrian neurologist and the founder of psychoanalysis, a clinical method for treating psychopathology through dialogue between a patient and a psychoanalyst.

In creating psychoanalysis, Freud developed therapeutic techniques such as the use of free association and discovered transference, establishing its central role in the analytic process. Freud's redefinition of sexuality to include its infantile forms led him to formulate the Oedipus complex as the central tenet of psychoanalytical theory. His analysis of dreams as wish-fulfillments provided him with models for the clinical analysis of symptom formation and the underlying mechanisms of repression. On this basis Freud elaborated his theory of the unconscious and went on to develop a model of psychic structure comprising id, ego and super-ego. Freud postulated the existence of libido, an energy with which mental processes and structures are invested and which generates erotic attachments, and a death drive, the source of compulsive repetition, hate, aggression and neurotic guilt. In his later work Freud developed a wide-ranging interpretation and critique of religion and culture.

Though in overall decline as a diagnostic and clinical practice, psychoanalysis remains influential within psychology, psychiatry, and psychotherapy, and across the humanities. As such, it continues to generate extensive and highly contested debate with regard to its therapeutic efficacy, its scientific status, and whether it advances or is detrimental to the feminist cause. Nonetheless, Freud's work has suffused contemporary Western thought and popular culture. In the words of W. H. Auden's 1940 poetic tribute, by the time of Freud's death, he had become "a whole climate of opinion / under whom we conduct our different lives."



The Best Artists of the 20th Century
Freud. Still from Video



The Best Artists of the 20th Century
Freud. Stills from Video

The Best Artists of the 20th Century
Freud. Stills from Video

The Best Artists of the 20th Century
Freud 's Advertising for Sweets

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Adolf Hitler (20 April 1889 – 30 April 1945) was a German politician, demagogue, Pan-German revolutionary, and leader of the Nazi Party (Nationalsozialistische Deutsche Arbeiterpartei; NSDAP) who rose to power in Germany as Chancellor in 1933 and Führer ("Leader") in 1934. As dictator of Nazi Germany from 1933 to 1945, he initiated World War II in Europe by invading Poland in September 1939, and was central to the perpetration of the Holocaust.

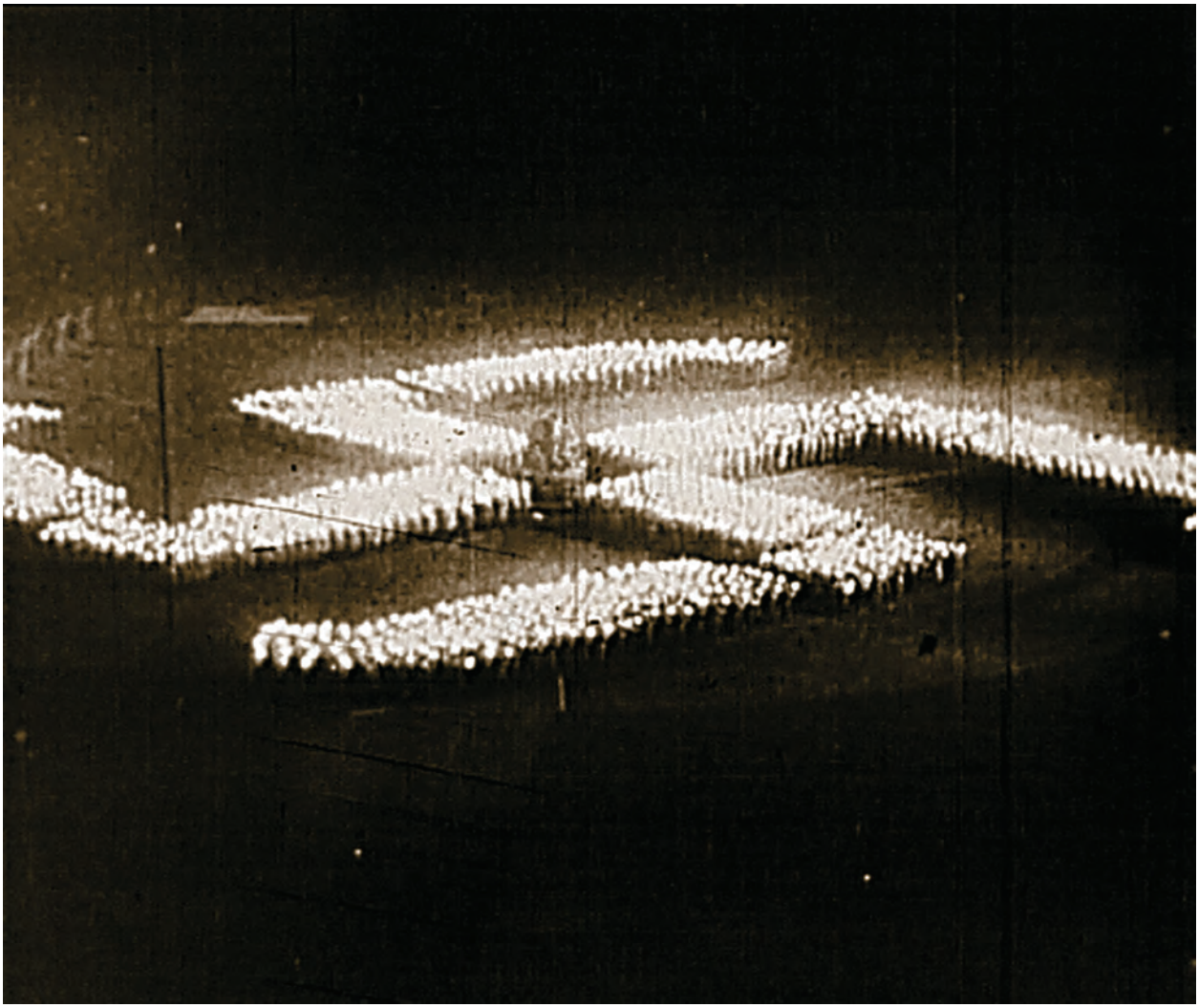
Under Hitler's leadership and racially motivated ideology, the Nazi regime was responsible for the genocide of at least 5.5 million Jews and millions of other victims whom he and his followers deemed Untermenschen (subhumans) or socially undesirable. Hitler and the Nazi regime were also responsible for the killing of an estimated 19.3 million civilians and prisoners of war. In addition, 28.7 million soldiers and civilians died as a result of military action in the European theatre. The number of civilians killed during World War II was unprecedented in warfare and the casualties constitute the deadliest conflict in history.

The Best Artists of the 20th Century
Hitler. Performance Anschluss
Vienna, 1938

The Best Artists of the 20th Century
Hitler. Performance Beer Hall Putsch
Munich, 1923

The Best Artists of the 20th Century
Hitler. Performance Säuberung
Germany, 1933

The Best Artists of the 20th Century
Hitler. Performance Säuberung
Germany, 1933

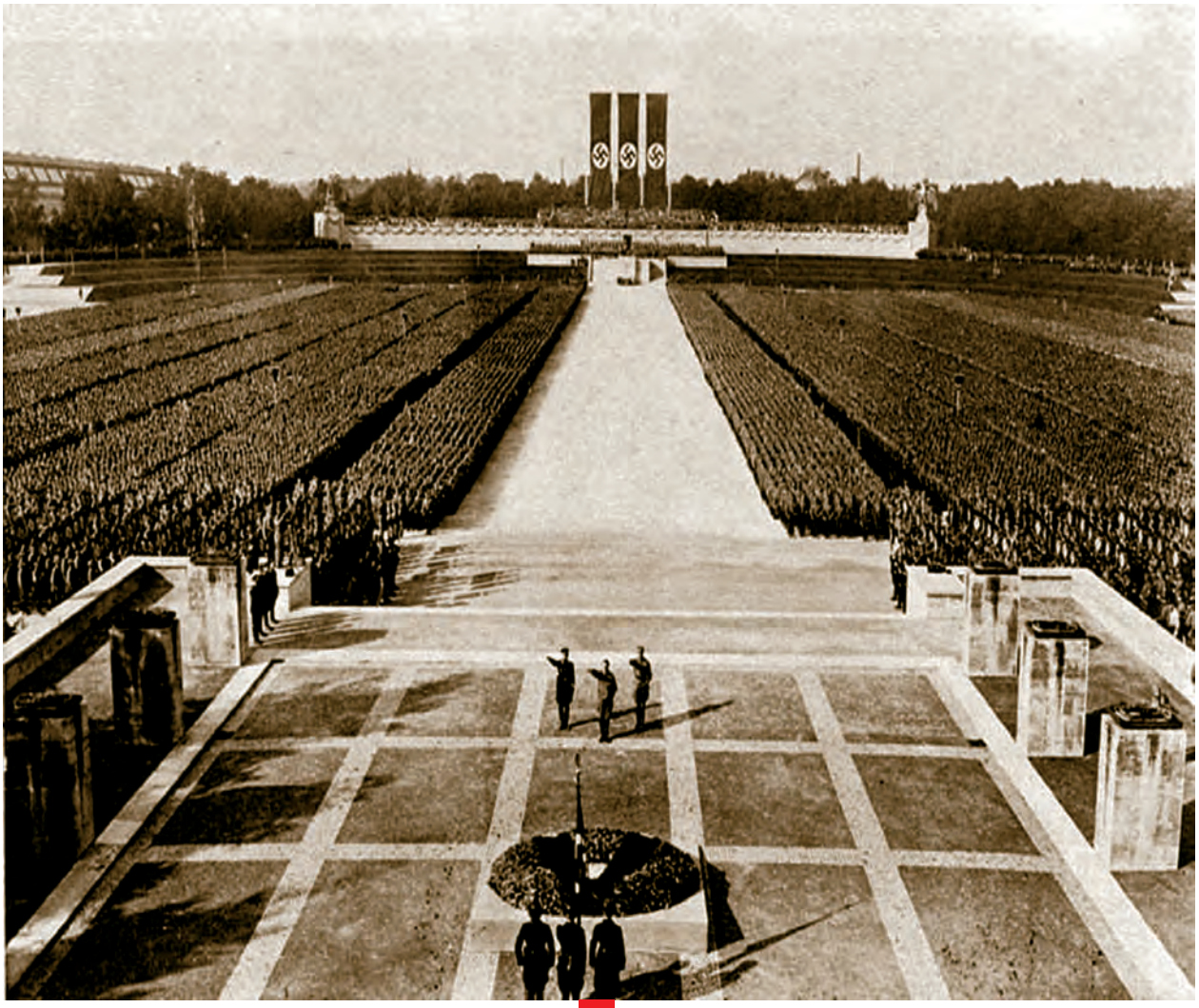


The Best Artists of the 20th Century
Hitler. Performance Parade
Germany, 1933-1943

The Best Artists of the 20th Century
Hitler. Performance Parade
Germany, 1933-1943

The Best Artists of the 20th Century
Hitler. Performance Kristallnacht
Germany, 1938

The Best Artists of the 20th Century
Hitler. Performance Reichstag fire
Berlin, 1933



Rache für Mord an vom Rath!
Tod den international.
Juden u. Freimaurern!

The Best Artists of the 20th Century
Hitler. Installation Suitcases
Buchenwald, 1941

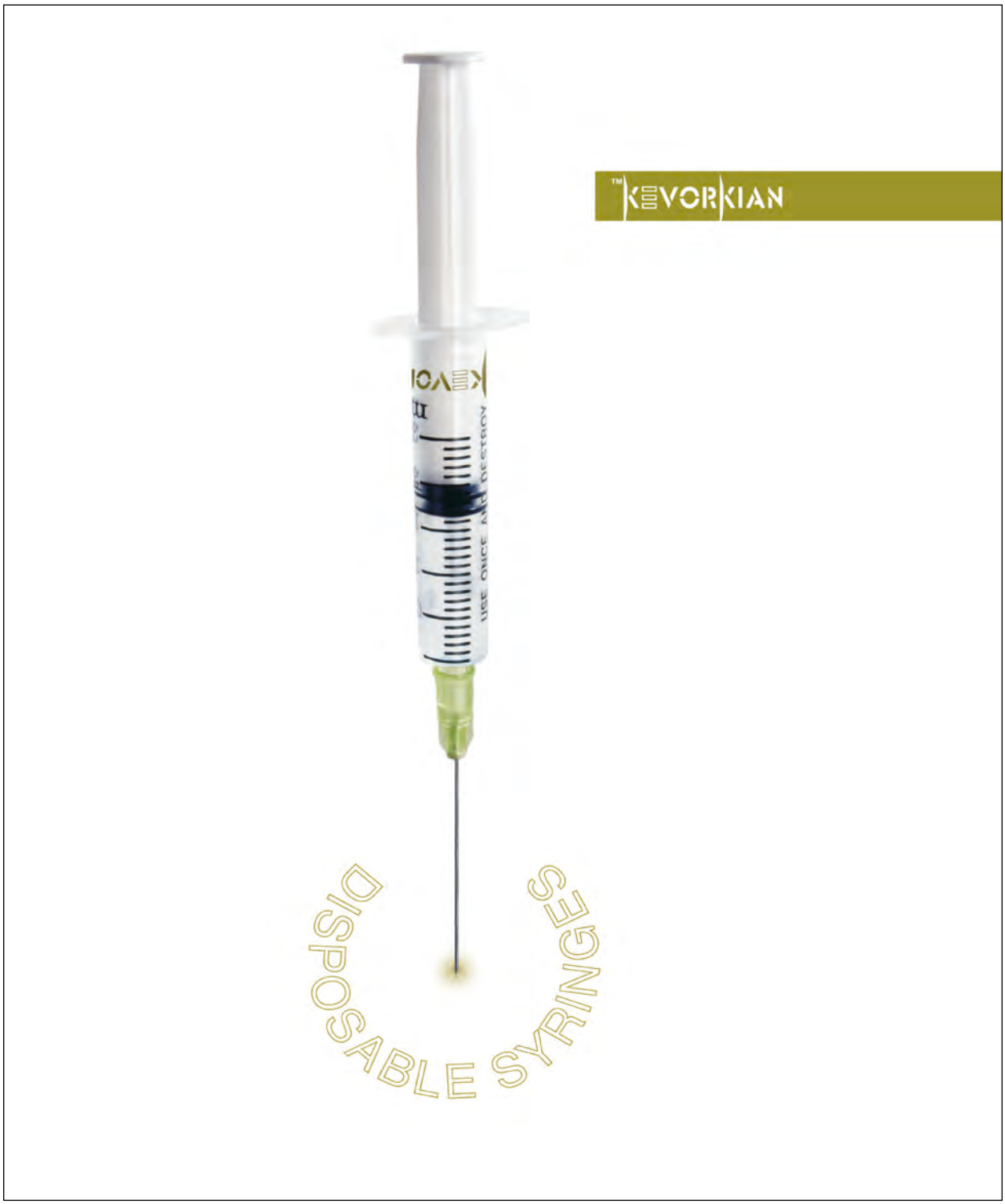
The Best Artists of the 20th Century
Hitler. Installation Brashes
Buchenwald, 1940

The Best Artists of the 20th Century
Hitler. Installation Clothes

The Best Artists of the 20th Century
Hitler. Installation Hair
Aushwitz, 1939

The Best Artists of the 20th Century
Hitler. Installation Toys
Treblinka, 1942

The Best Artists of the 20th Century
Hitler. Installation #7


KEVORKIAN
USE ONCE AND DESTROY
DISPOSABLE SYRINGES

Jack Kevorkian (May 26, 1928 – June 3, 2011) was an American pathologist and euthanasia proponent. He is best known for publicly championing a terminal patient's right to die via physician-assisted suicide; he claimed to have assisted at least 130 patients to that end. He was often portrayed in the media with the name of "Dr. Death". There was support for his cause, and he helped set the platform for reform. He said, "Dying is not a crime".

In 1999, Kevorkian was arrested and tried for his direct role in a case of voluntary euthanasia. He was convicted of second-degree murder and served eight years of a 10-to-25-year prison sentence. He was released on parole on June 1, 2007, on condition he would not offer advice nor participate nor be present in the act of any type of suicide involving euthanasia to any other person; as well as neither promote nor talk about the procedure of assisted suicide.

KHRUSHCHEV™

Nikita Sergeyevich Khrushchev (15 April 1894 – 11 September 1971) was a Soviet statesman who led the Soviet Union during part of the Cold War as the First Secretary of the Communist Party of the Soviet Union from 1953 to 1964, and as Chairman of the Council of Ministers, or Premier, from 1958 to 1964. Khrushchev was responsible for the de-Stalinization of the Soviet Union, for backing the progress of the early Soviet space program, and for several relatively liberal reforms in areas of domestic policy. Khrushchev's party colleagues removed him from power in 1964, replacing him with Leonid Brezhnev as First Secretary and Alexei Kosygin as Premier.

Since the 1940s, Khrushchev had advocated the cultivation of corn in the Soviet Union.He established a corn institute in Ukraine and ordered thousands of acres to be planted with corn. In February 1955, Khrushchev gave a speech in which he advocated an Iowa-style corn belt in the Soviet Union.

An indefinite postponement of action over Berlin was unacceptable to Khrushchev if for no other reason than that East Germany was suffering a continuous "brain drain" as highly educated East Germans fled west through Berlin. While the boundary between the two German states had elsewhere been fortified, Berlin, administered by the four Allied powers, remained open. Emboldened by statements from former U.S. Ambassador to Moscow Charles E. Bohlen and United States Senate Committee on Foreign Relations Chairman J. William Fulbright that East Germany had every right to close its borders, which were not disavowed by the Kennedy Administration, Khrushchev authorized East German leader Walter Ulbricht to begin construction of what became known as the Berlin Wall, which would surround West Berlin. Construction preparations were made in great secrecy, and the border was sealed off in the early hours of Sunday, 13 August 1961, when most East German workers who earned hard currency by working in West Berlin would be at their homes.

The Best Artists of the 20th Century
Khrushchev. Land Art The Wall #2
Concrete. Berlin, 1963

The Best Artists of the 20th Century
Khrushchev. Land Art The Wall #3
Concrete. Berlin, 1964

The Best Artists of the 20th Century
Khrushchev. Land Art The Wall #1
Briks. Berlin, 1962

The Best Artists of the 20th Century
Khrushchev. Land Art The Corn
USSR, 1955-1963

The Best Artists of the 20th Century
Khrushchev. Land Art The Handmade Seas
USSR, Egypt, 1958-1963

The Best Artists of the 20th Century
Khrushchev. Land Art The Handmade Seas
USSR, Egypt, 1958-1963

The Best Artists of the 20th Century
Khrushchev. Stills from the Happening The Shoe
New York, UN, 1960

The Best Artists of the 20th Century
Khrushchev 's Advertising for Shoes

Kim Il-sung (15 April 1912 – 8 July 1994) was the first Supreme Leader of North Korea, from its establishment in 1948 until his death in 1994. He held the posts of Premier from 1948 to 1972 and President from 1972 to 1994. He was also the leader of the Workers' Party of Korea (WPK) from 1949 to 1994 (titled Chairman from 1949 to 1966 and General Secretary after 1966). Coming to power after the end of Japanese rule in 1945, he authorized the invasion of South Korea in 1950, triggering an intervention in defense of South Korea by the United Nations led by the United States. Following the military stalemate in the Korean War, a ceasefire was signed on 27 July 1953. He was the second longest-serving non-royal head of state/government in the 20th century, in office for more than 48 years.

Under his leadership, North Korea became a communist state with a publicly owned and planned economy. It had close political and economic relations with the Soviet Union. By the 1960s, North Korea enjoyed a relatively high standard of living, outperforming the South, which was fraught with political instability and economic crises. The situation reversed in the mid-1970s, as a newly stable South Korea became an economic powerhouse fueled by Japanese and American investment, military aid and internal economic development while North Korea stagnated Differences emerged between North Korea and the Soviet Union, central among them Kim Il-sung's philosophy of Juche, which focused on Korean nationalism and self-reliance. Despite this, the country received funds, subsidies and aid from the USSR (and the Eastern Bloc) until the dissolution of the USSR in 1991. The resulting loss of economic aid adversely affected the North's economy, causing widespread famine in 1994. During this period, North Korea also remained critical of the United States defense force's presence in the region, which it considered imperialism, having seized the American ship USS Pueblo (AGER-2) in 1968. He outlived Joseph Stalin by four decades and Mao Zedong by two and remained in power during the terms of office of six South Korean Presidents, ten U.S. Presidents and twenty-one Japanese Prime Ministers. Known as the Great Leader (Suryong), he was the focus of a personality cult which dominated domestic politics in North Korea.

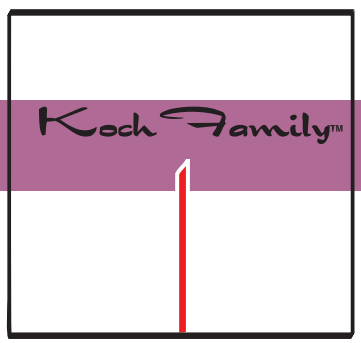
The Best Artists of the 20th Century
Kim Il-sung. Selfies.
Pyongyang 1965-1993

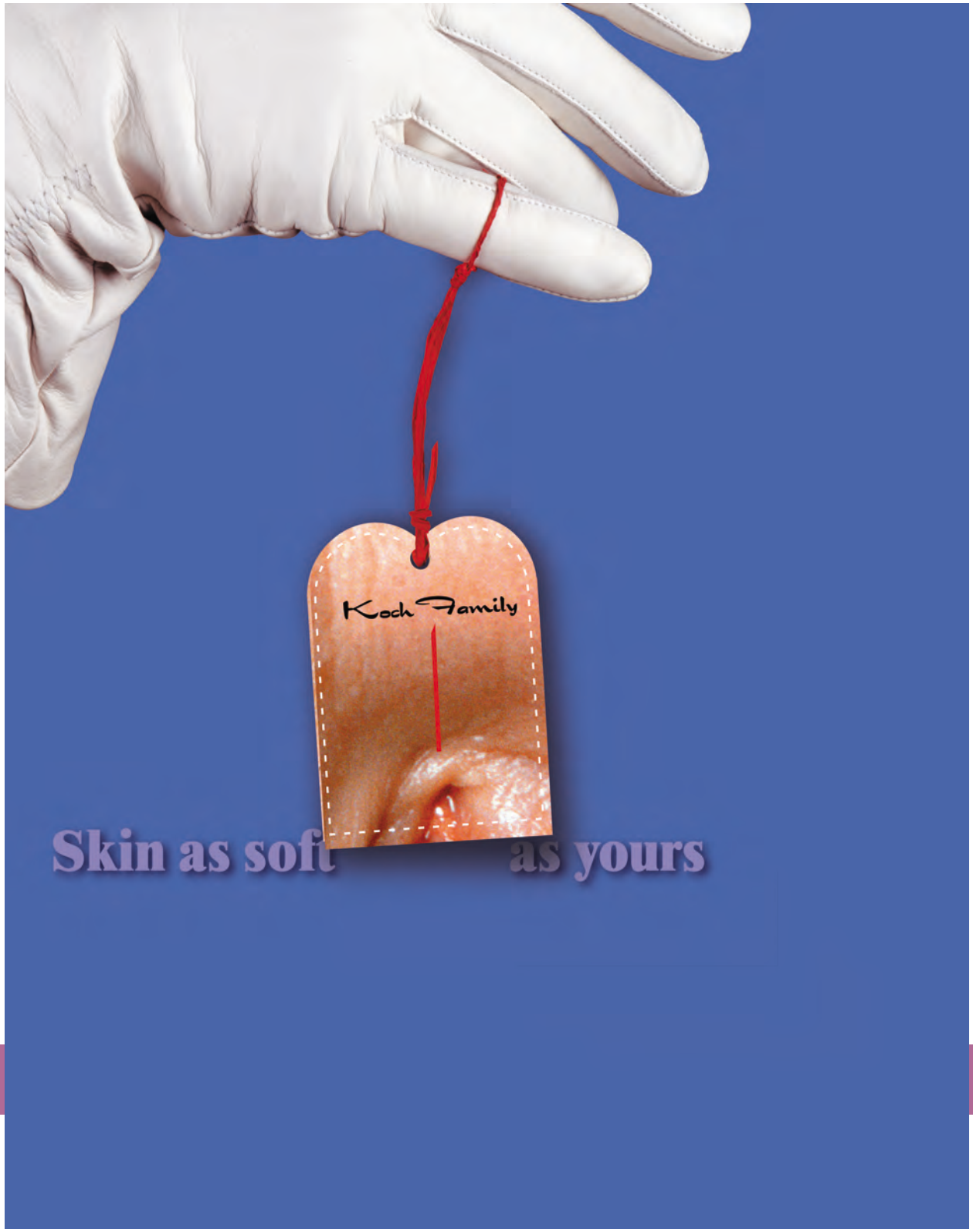
Ilse Koch (22 September 1906 – 1 September 1967, known as the Witch of Buchenwald) was the wife of Karl-Otto Koch commandant of the Nazi concentration camps Buchenwald (1937–1941) and Majdanek (1941–1943). In 1947, she became one of the first prominent Nazis tried by the U.S. military.

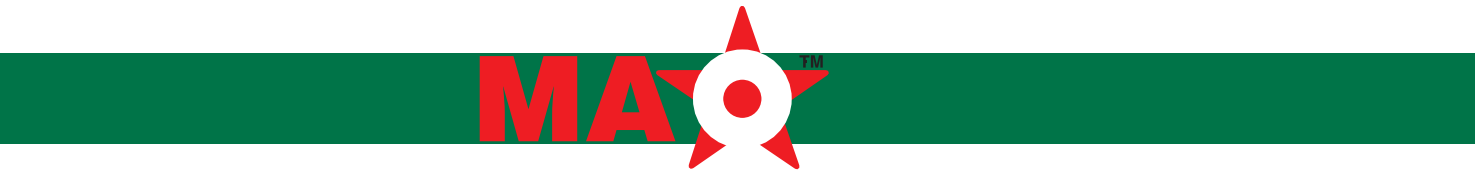
After the trial received worldwide media attention, survivor accounts of her actions resulted in other authors describing her abuse of prisoners as sadistic, and the image of her as "the concentration camp murderess" was current in post-war German society.

She was accused of taking souvenirs from the skin of murdered inmates with distinctive tattoos, although those claims were rejected at both of her trials. She was known as "The Witch of Buchenwald" (Die Hexe von Buchenwald) by the inmates because of her cruelty and lasciviousness toward prisoners. In English, she is referred to as: "The Beast of Buchenwald", "Queen of Buchenwald",[3][4] "Red Witch of Buchenwald", "Butcher Widow", and, more commonly, "The Bitch of Buchenwald".

Karl-Otto Koch (August 1897 – 5 April 1945) was a mid-ranking commander in the SS of Nazi Germany who was the first commandant of the Nazi concentration camps at Buchenwald and Sachsenhausen. From September 1941 until August 1942, he served as the first commandant of the Majdanek concentration camp in occupied Poland, stealing vast amounts of valuables and money from murdered Jews. His wife, Ilse Koch, also took part in the notorious crimes at Buchenwald and Majdanek.




Koch Family
Skin as soft as yours



Mao Zedong (December 26, 1893 – September 9, 1976), commonly known as Chairman Mao, was a Chinese communist revolutionary who became the founding father of the People's Republic of China, which he ruled as the Chairman of the Communist Party of China from its establishment in 1949 until his death in 1976. His theories, military strategies, and political policies are collectively known as Maoism.

On October 1, 1949, Mao proclaimed the foundation of the People's Republic of China (PRC), a single-party state controlled by the CPC. In the following years he solidified his control through land reforms and through a psychological victory in the Korean War, as well as through campaigns against landlords, people he termed "counter-revolutionaries", and other perceived enemies of the state. In 1957 he launched a campaign known as the Great Leap Forward that aimed to rapidly transform China's economy from agrarian to industrial. This campaign led to the deadliest famine in history and the deaths of an estimated minimum of 45 million people between 1958 and 1962. In 1966, Mao initiated the Cultural Revolution, a program to remove "counter-revolutionary" elements in Chinese society that lasted 10 years and was marked by violent class struggle, widespread destruction of cultural artifacts, and an unprecedented elevation of Mao's personality cult. It is now officially regarded as a "severe setback" for the PRC.

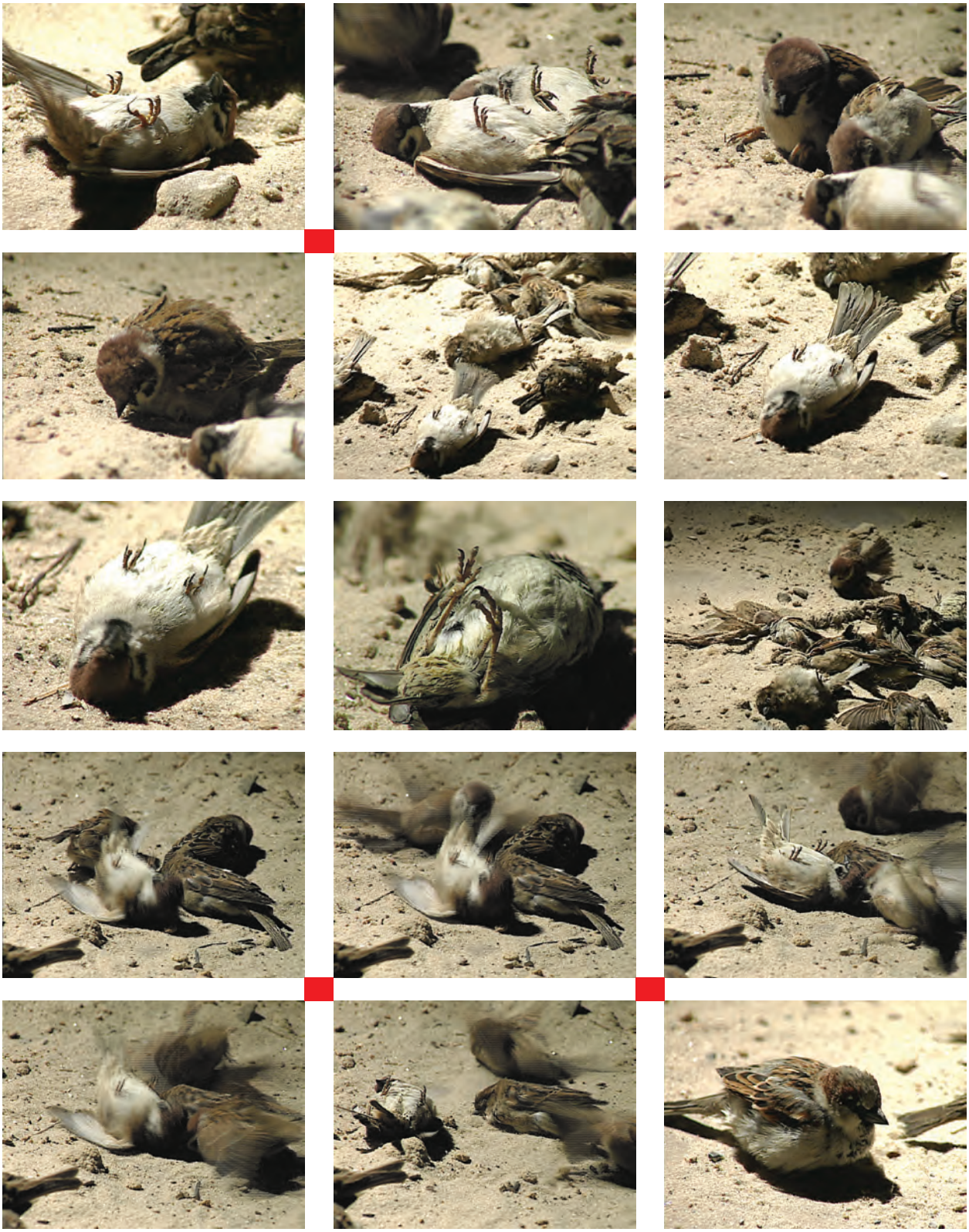
A controversial figure, Mao is regarded as one of the most important and influential individuals in modern world history. He is also known as a political intellect, theorist, military strategist, poet, and visionary. Supporters credit him with driving imperialism out of China, modernising the nation and building it into a world power, promoting the status of women, improving education and health care, as well as increasing life expectancy as China's population grew from around 550 million to over 900 million under his leadership. Conversely, his regime has been called autocratic and totalitarian, and condemned for bringing about mass repression and destroying religious and cultural artifacts and sites. It was additionally responsible for vast numbers of deaths with estimates ranging from 30 to 70 million victims.

The Best Artists of the 20th Century
Mao Zedong. Happening Cultital Revolution
PRC 1966-1969

The Best Artists of the 20th Century
Mao Zedong. Happening Swim of the Yangtze
1966

The Best Artists of the 20th Century
Mao Zedong. Happening Four Pests
Stills from video documentation 1958-1962

The Best Artists of the 20th Century
Mao Zedong. Happening Four Pests
Stills from video documentation 1958-1962



The Best Artists of the 20th Century
Mao Zedong. Happening Four Pests
Stills from video documentation 1958-1962

Ulrika Meinhoff™

Ulrike Marie Meinhof (7 October 1934 – 9 May 1976) was a West German far-left militant. She co-founded the Red Army Faction (Rote Armee Fraktion or RAF) in 1970, after having worked as a journalist for the monthly left-wing magazine konkret. She was arrested in 1972, charged with numerous murders and the formation of a criminal association. In 1976, before the trial concluded, Meinhof was found hanged in her prison cell. The official statement claimed that Meinhof had committed suicide; however, several facts led to public controversy about her death.

The Best Artists of the 20th Century
Ulrike Meinhof. Watercolor #2
1949

The Best Artists of the 20th Century
Ulrike Meinhof. Watercolor #3
1949

The Best Artists of the 20th Century
Ulrike Meinhof. Watercolor #5
1949

The Best Artists of the 20th Century
Ulrike Meinhof. Watercolor #6
1949

The Best Artists of the 20th Century
Ulrike Meinhof. Watercolor #8
1950

The Best Artists of the 20th Century
Meinhof 's Advertising for Insurance Company

Vyacheslav Mikhailovich Molotov (9 March 1890 – 8 November 1986)[2] was a Soviet politician and diplomat, an Old Bolshevik, and a leading figure in the Soviet government from the 1920s, when he rose to power as a protégé of Joseph Stalin. Molotov served as Chairman of the Council of People's Commissars (Premier) from 1930 to 1941, and as Minister of Foreign Affairs from 1939 to 1949 and from 1953 to 1956. He served as First Deputy Premier from 1942 to 1957, when he was dismissed from the Presidium of the Central Committee by Nikita Khrushchev. Molotov retired in 1961 after several years of obscurity.

Molotov was the principal Soviet signatory of the Nazi–Soviet non-aggression pact of 1939 (also known as the Molotov–Ribbentrop Pact), whose most important provisions were added in the form of a secret protocol that stipulated an invasion of Poland and partition of its territory between Nazi Germany and the Soviet Union. He was aware of the Katyn massacre committed by the Soviet authorities during this period.

After World War II, Molotov was involved in negotiations with the Western allies, in which he became noted for his diplomatic skills. He retained his place as a leading Soviet diplomat and politician until March 1949, when he fell out of Stalin's favour and lost the foreign affairs ministry leadership to Andrei Vyshinsky. Molotov's relationship with Stalin deteriorated further, with Stalin criticising Molotov in a speech to the 19th Party Congress. However, after Stalin's death in 1953, Molotov was staunchly opposed to Khrushchev's de-Stalinisation policy. Molotov defended Stalin's policies and legacy until his death in 1986, and harshly criticised Stalin's successors, especially Khrushchev.

A Molotov cocktail, also known as a petrol bomb, bottle bomb, poor man's grenade, Molotovin koktaili (Finnish), polttopullo (Finnish), fire bomb (not to be confused with an actual fire bomb) or just Molotov, sometimes shortened as Molly, is a generic name used for a variety of bottle-based improvised incendiary weapons. Due to the relative ease of production, Molotov cocktails have been used by street criminals, protesters, rioters, gangsters, urban guerrillas, terrorists, irregular soldiers, or even regular soldiers short on equivalent military-issue weapons. They are primarily intended to ignite rather than obliterate targets.

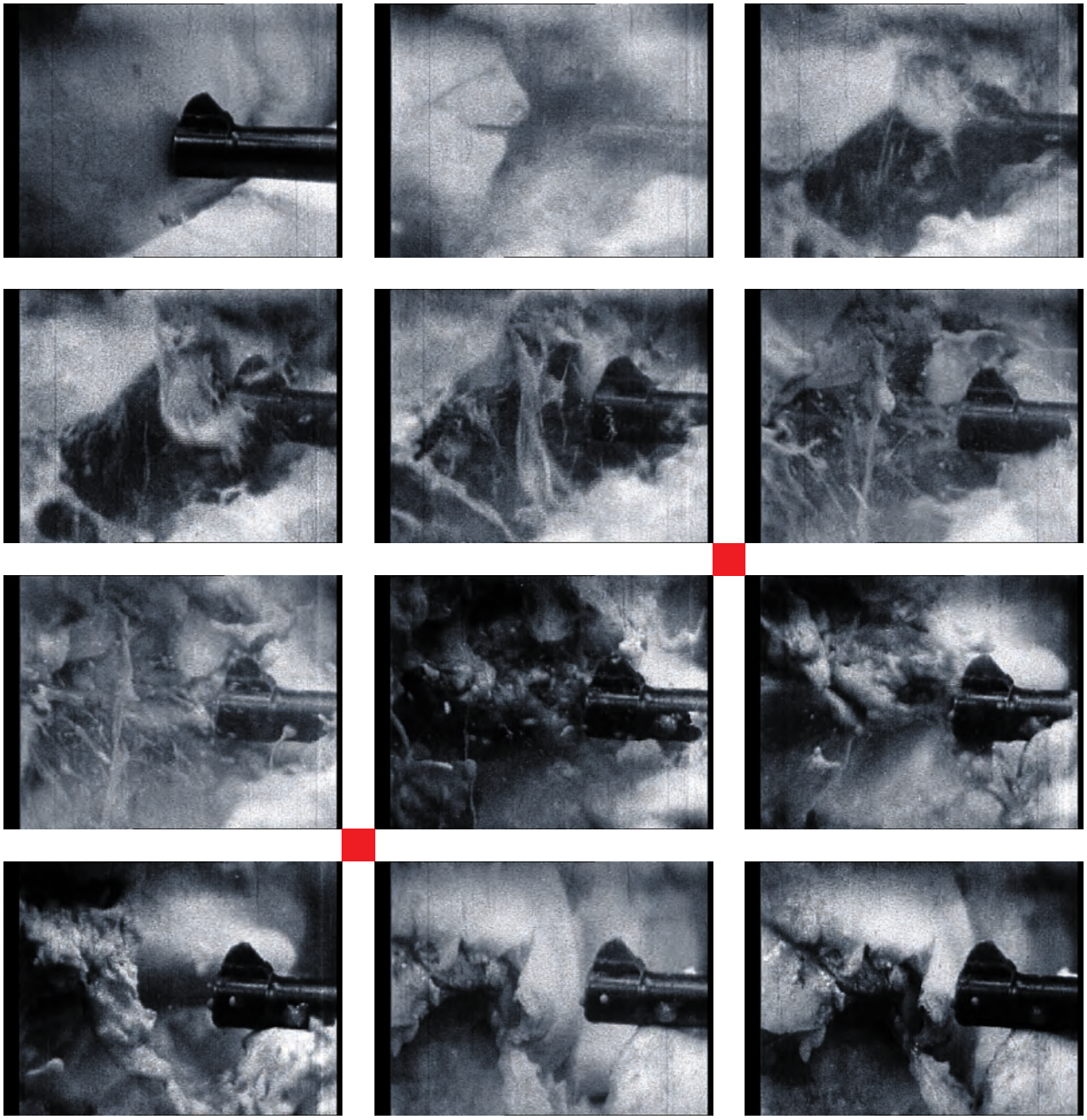
The Best Artists of the 20th Century
Molotov's Advertising for Drinks

POL POT™

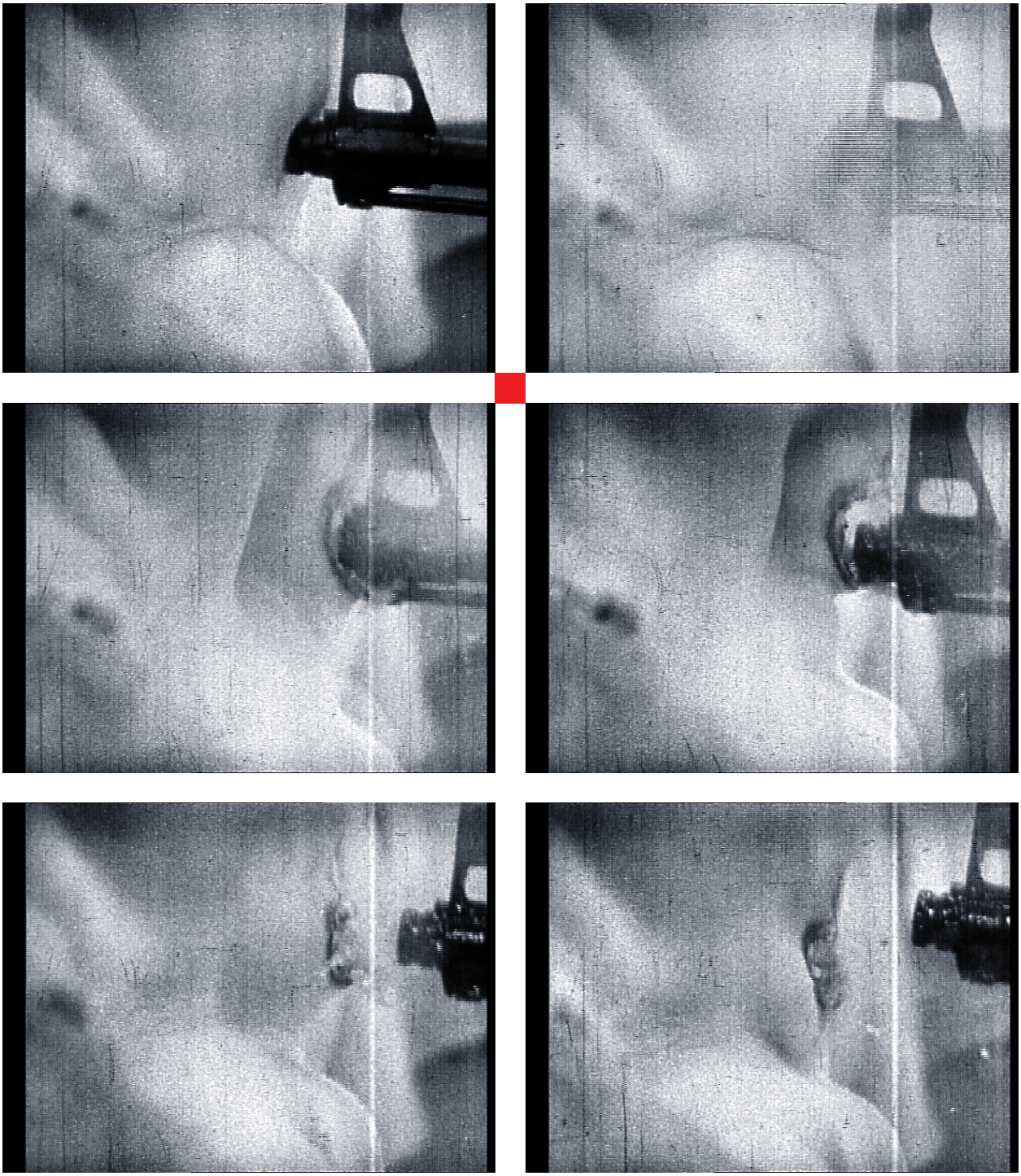
Pol Pot (19 May 1925 – 15 April 1998) was a Cambodian communist revolutionary and politician who served as the General Secretary of the Communist Party of Kampuchea from 1963 to 1981. Ideologically a Marxist–Leninist and Khmer nationalist, he led the Khmer Rouge group from 1963 until 1997. From 1976 to 1979, he served as the Prime Minister of Democratic Kampuchea.

Born to a prosperous farmer in Prek Sbauv, French Cambodia, Pol Pot was educated at some of Cambodia's elite schools. In the 1940s, Pol Pot moved to Paris, France, where he joined the French Communist Party and adopted Marxism–Leninism, particularly as it was presented in the writings of Joseph Stalin and Mao Zedong. Returning to Cambodia in 1953, he joined the Marxist–Leninist Khmer Việt Minh organisation in its guerrilla war against King Norodom Sihanouk's newly independent government. Following the Khmer Việt Minh's 1954 retreat into North Vietnam, Pol Pot returned to Phnom Penh, working as a teacher while remaining a central member of the Cambodian Marxist–Leninist movement. In 1959, he helped to convert the movement into the Kampuchean Labour Party—later renamed the Communist Party of Kampuchea—and in 1960 took control of it as party secretary. To avoid state repression, he relocated in 1962 to a Việt Cộng encampment in the jungle before visiting Hanoi and Beijing. In 1968, he re-launched the war against Sihanouk.

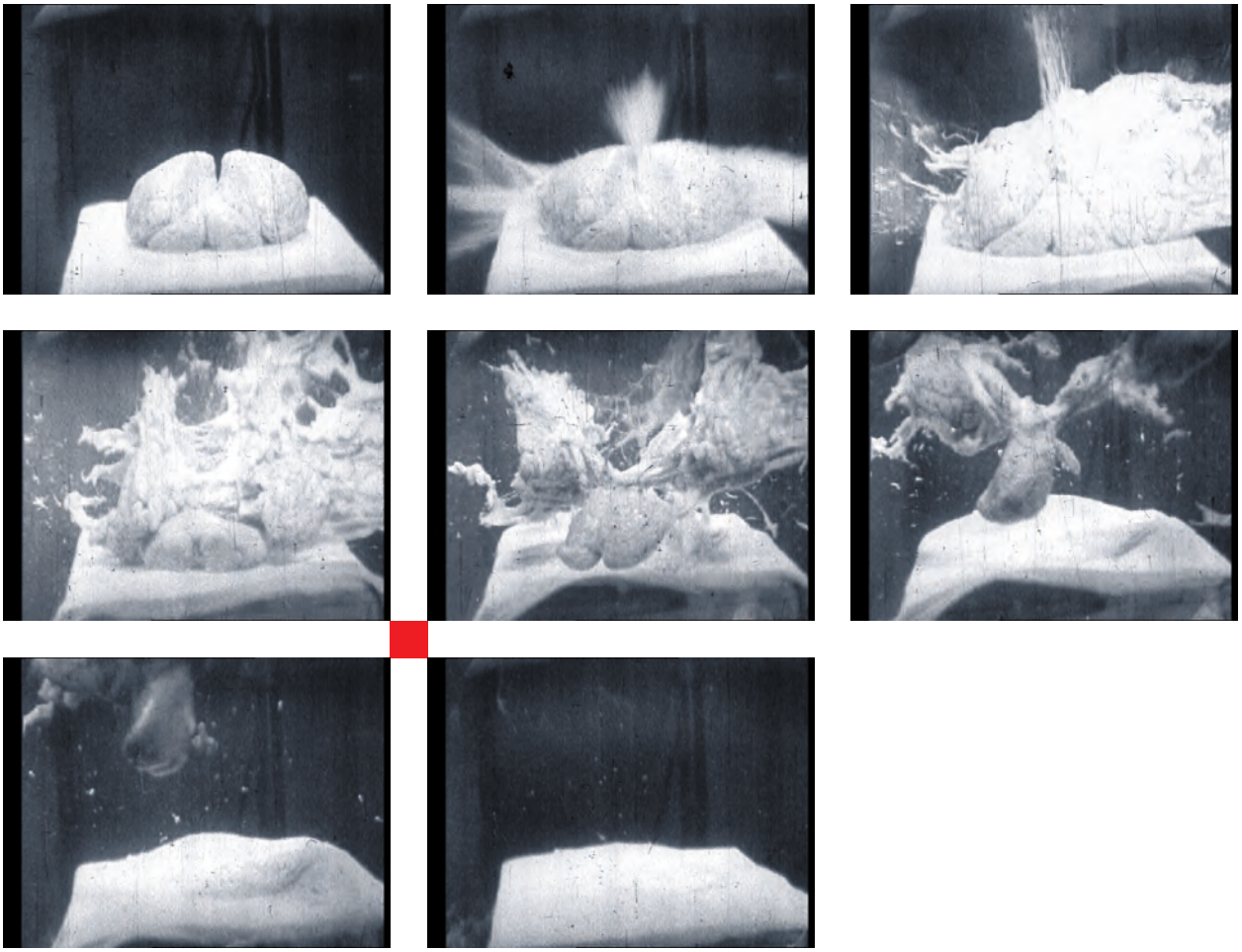
Renaming the country Democratic Kampuchea and seeking to create an agrarian socialist society, Pol Pot's government forcibly relocated the urban population to the countryside to work on collective farms. Those regarded as enemies of the new government were killed. These mass killings, coupled with malnutrition, strenuous working conditions, and poor medical care, killed between 1.5 to 3 million people of a population of roughly 8 million (about 25%), a period later termed the Cambodian genocide. Marxist–Leninists unhappy with Pol Pot's government encouraged Vietnamese intervention. In 1978, the Vietnamese invaded Cambodia, toppling Pol Pot's government in 1979. The Vietnamese installed a rival Marxist–Leninist faction opposed to Pol Pot and renamed the country as the People's Republic of Kampuchea. Pol Pot and his Khmer Rouge retreated to a jungle base near the Thai border. Until 1993, they remained part of a coalition internationally recognized as Cambodia's rightful government. The Ta Mok faction placed Pol Pot under house arrest, where he died.



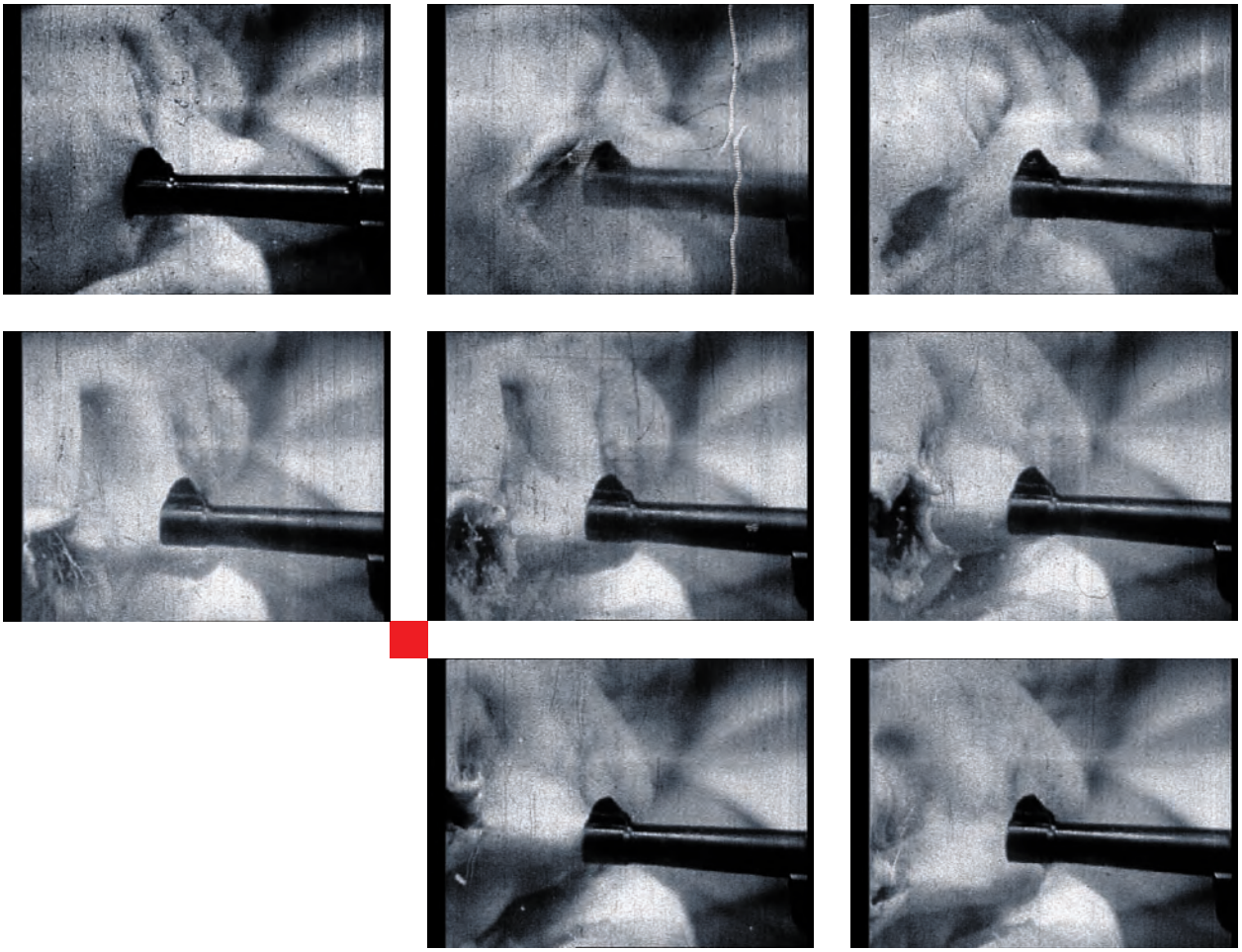
The Best Artists of the 20th Century
Pol Pot. Stills from video Shooting #1
1963



The Best Artists of the 20th Century
Pol Pot. Stills from video Shooting #3
Kampuchea, 1963

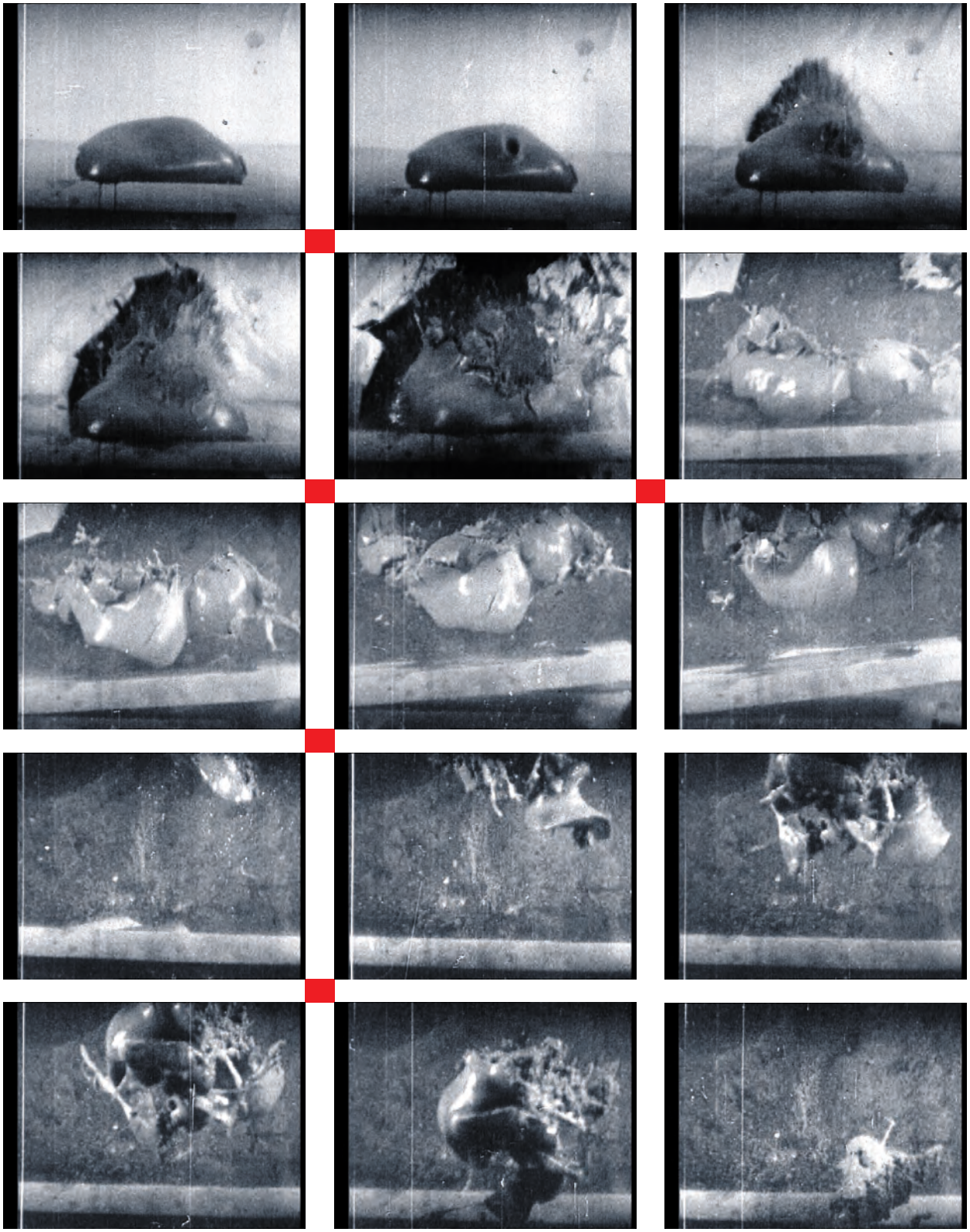


The Best Artists of the 20th Century
Pol Pot. Stills from video Shooting #4
Kampuchea, 1963



The Best Artists of the 20th Century
Pol Pot. Stills from video Shooting #5
Kampuchea, 1963

The Best Artists of the 20th Century
Pol Pot. Stills from video Shooting #6
Kampuchea, 1963



Saddam Hussein Abd al-Majid al-Tikriti (28 April 1937[b] – 30 December 2006) was President of Iraq from 16 July 1979 until 9 April 2003.[10] A leading member of the revolutionary Arab Socialist Ba'ath Party, and later, the Baghdad-based Ba'ath Party and its regional organization the Iraqi Ba'ath Party—which espoused Ba'athism, a mix of Arab nationalism and socialism—Saddam played a key role in the 1968 coup (later referred to as the 17 July Revolution) that brought the party to power in Iraq.

Saddam formally rose to power in 1979, although he had already been the de facto head of Iraq for several years. He suppressed several movements, particularly Shi'a and Kurdish movements, which sought to overthrow the government or gain independence,and maintained power during the Iran–Iraq War and the Gulf War. Whereas some in the Arab world lauded Saddam for opposing the United States and attacking Israel, he was widely condemned for the brutality of his dictatorship. The total number of Iraqis killed by the security services of Saddam's government in various purges and genocides is conservatively estimated to be 250,000. Saddam's invasions of Iran and Kuwait also resulted in hundreds of thousands of deaths. He acquired the title "Butcher of Baghdad".

The Halabja chemical attack, also known as the Halabja Massacre or Bloody Friday, was a massacre against the Kurdish people that took place on March 16, 1988, during the closing days of the Iran–Iraq War in the Kurdish city of Halabja in Iraq. The attack was part of the Al-Anfal Campaign in northern Iraq, as well as part of the Iraqi attempt to repel the Iranian Operation Zafar 7. It took place 48 hours after the fall of the town to the Iranian army. A United Nations (UN) medical investigation concluded that mustard gas was used in the attack, along with unidentified nerve agents.

The attack killed between 3,200 and 5,000 people and injured 7,000 to 10,000 more, most of them civilians. Preliminary results from surveys of the affected region showed an increased rate of cancer incidence and birth defects in the years after the attack.[4] The incident, which has been officially defined by Supreme Iraqi Criminal Tribunal as a genocidal massacre against the Kurdish people in Iraq, was the largest chemical weapons attack directed against a civilian-populated area in history.

The Halabja attack has been recognized as a distinct event of the Anfal Genocide conducted against the Kurdish people by the Iraqi regime under Saddam Hussein. The Iraqi High Criminal Court recognized the Halabja massacre as an act of genocide on March 1, 2010, a decision welcomed by the Kurdistan Regional Government. The attack was also condemned as a crime against humanity by the Parliament of Canada. In 2010, high-ranking Iraqi official Ali Hassan al-Majid was found guilty of ordering the attack and sentenced to death.

The Best Artists of the 20th Century
Saddam's Advertising for Parfumes

TRUMAN™

Harry S. Truman (May 8, 1884 – December 26, 1972) was the 33rd President of the United States (1945–1953), taking office upon the death of Franklin D. Roosevelt. A World War I veteran, he assumed the presidency during the waning months of World War II and the beginning of the Cold War. He is known for implementing the Marshall Plan to rebuild the economy of Western Europe, for establishing the Truman Doctrine and NATO against Soviet and Chinese Communism, and for intervening in the Korean War. In domestic affairs, he was a moderate Democrat whose liberal proposals were a continuation of Franklin Roosevelt's New Deal, but the conservative-dominated Congress blocked most of them. He used the veto power 180 times, more than any president since, and saw 12 overridden by Congress; only Grover Cleveland and Franklin D. Roosevelt used the veto more often, and only Gerald Ford and Andrew Johnson saw so many veto overrides.[7] He is the only world leader to have used nuclear weapons in war. He desegregated the U.S. Armed Forces, supported a newly independent Israel and was a founder of the United Nations.

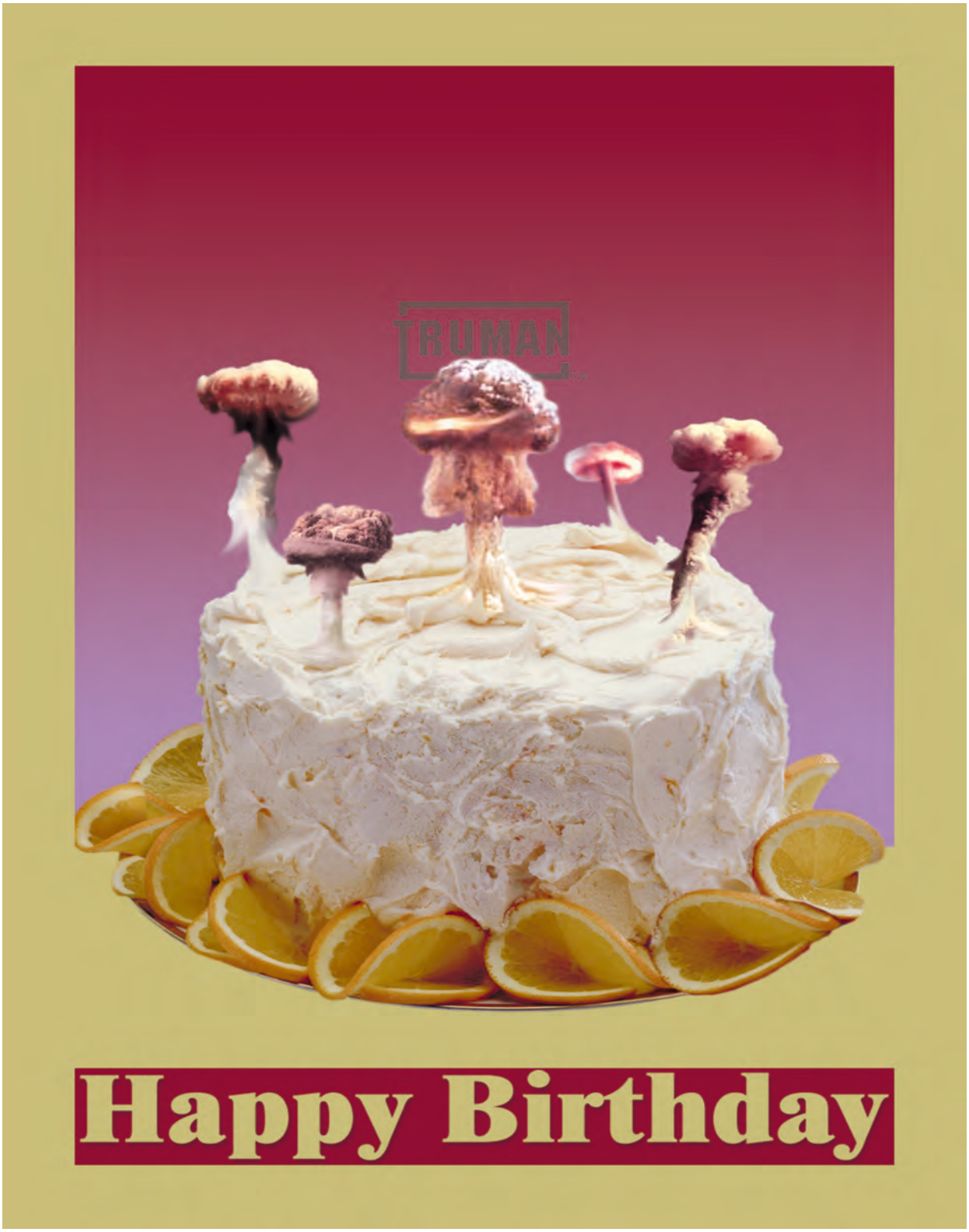
The Best Artists of the 20th Century
Truman. Art Action Berlin Airlift
Berlin, 1948

The Best Artists of the 20th Century
Truman. Art Action Berlin Airlift
Berlin, 1948

The Best Artists of the 20th Century
Truman. Art Action The Chocolate Uncle
Berlin, 1948

The Best Artists of the 20th Century
Truman. Art Action The Chocolate Uncle
Berlin, 1948

The Best Artists of the 20th Century
Truman. Video Installation The Mushrooms
1954



The Best Artists of the 20th Century
Truman 's Greeting Card

The Best Artists of the 20th Century
Truman 's Greeting Card

The Best Artists of the 20th Century
Truman 's Greeting Card

The Best Artists of the 20th Century
Truman 's Greeting Card

Last Concert Tour
2000

Bill Clinton (born William Jefferson Blythe III; August 19, 1946) is an American politician who served as the 42nd President of the United States from January 20, 1993, to January 20, 2001. Prior to the presidency, he was the Governor of Arkansas from 1979 to 1981, and again from 1983 to 1992. A member of the Democratic Party, Clinton was ideologically a New Democrat and many of his policies reflected a centrist "Third Way" political philosophy.

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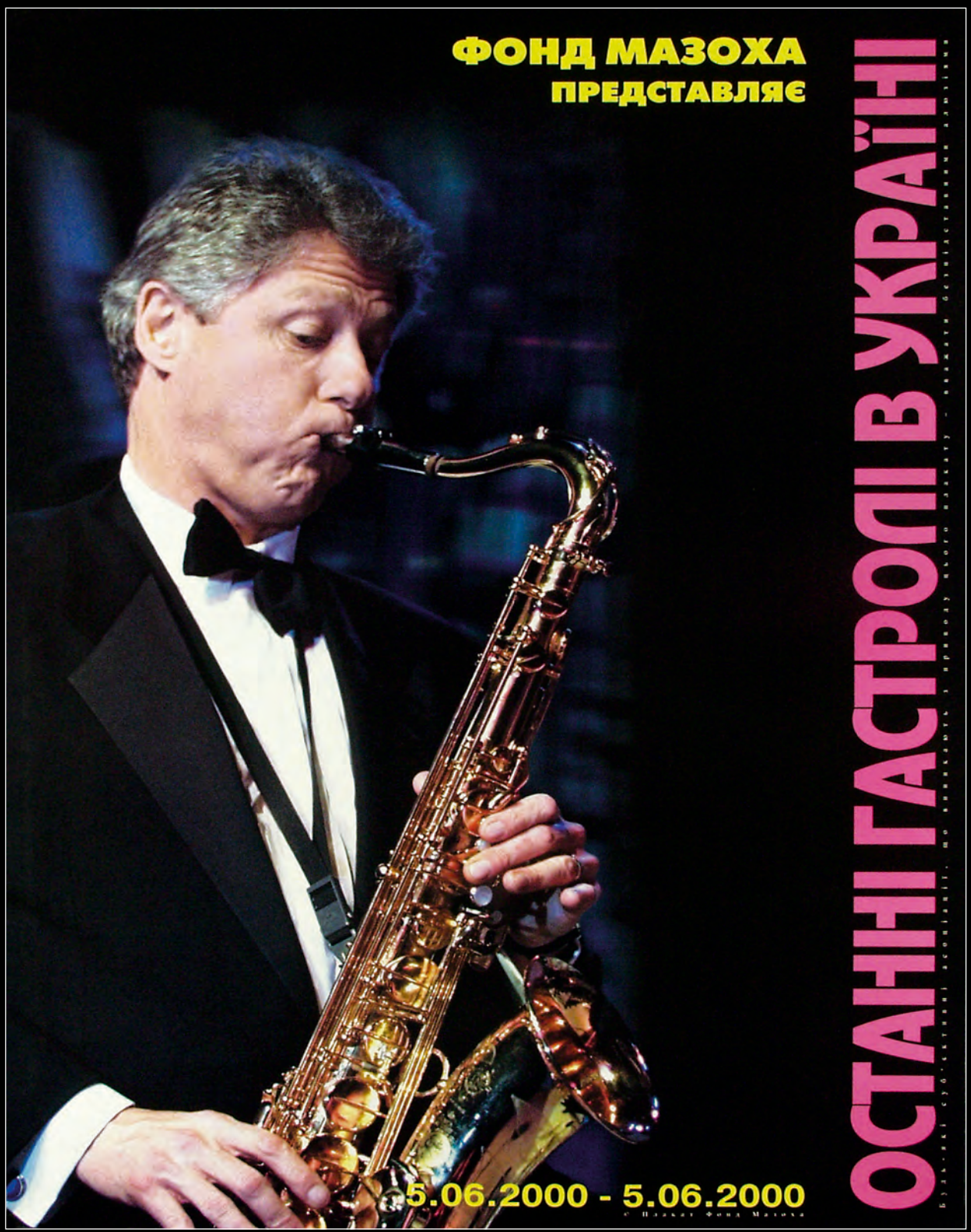

Last Concert Tour
Poster. 2000

Last Concert Tour
Kyiv. 2000

ФОНД МАЗОХА
представляє
7 ЧЕРВНЯ НТ-УКРАЇНА 19.00
ВОЗВРАЩЕНИЕ
В ЗДЕ
ЧУЖИЕ ДЕНЬГИ
И СВОЯ КАРЬЕРА
УМНАЯ ИЛИ
КРАСИВАЯ!
ОДЕЖДА КОТОРА
РАЗДЕВАЕТ
ПРИЄМНОГО ВІДПОЧИНК

ФОНД МАЗОХА
представляє
ОСТАННІ ГАСТРОЛІ В УКРАЇНІ
5.06.2000 - 5.06.2000
ПРОМОВА
ПРЕЗИДЕНТА
КЛІНТОНА
на Михайлівській
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ТОРГОВА МАРКА
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Національний палац
"УКРАЇНА"
МУЗИЧНИЙ
ПАРТНЕР
EMI
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Lufthansa
КВИТКИ ЗА ТЕЛЕФОНАМИ:
216 8510, 247 2476, 245 6428
МЕДІА ПІДТРИМКА:

Brand Ukrainian
2000

David Burliuk (21 July 1882 – 15 January 1967) was a Ukrainian Futurist, Neo-Primitivist, book illustrator, publicist, and author associated with Russian Futurism. Burliuk is often described as “the father of Russian Futurism.”

Brand Ukrainian
David Burliuk. Portrait of Taras Shevchenko
1924

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Bez Maybutyoho Nyet Budushchego 2002

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Bez Maybutnyoho Nyet Budushchego
Object, 2002

Bez Maybutnyoho Nyet Budushchego
Video from the Box. Stills, 2002

ICYC for Constitutional Reforms 2003

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CONTEXT

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ICYC for Constitutional Reforms
Sticker, 2003

ICYC for Constitutional Reforms
Stencil, 2003

ICYC for Constitutional Reforms
Kyiv, 2003

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РУСЛАНА
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Gold Billion
2004

Умови:

1) Щільність золота 19,3 г/см^3
2) 1.000.000.000 у.о.
3) Середня вартість золота на світовому ринку протягом останнього десятиліття - 10$ за 1 г.
4) Підібране шрифтове рішення

5) Глибина третього виміру (глибини) має дорівнювати величині «a»

Завдання:

1) Зробити розрахунки об'ємної моделі *(a,b,c)* для кількості що можна умовно придбати за дану суму у.о. Надати креслення елементів

2) Розрахувати три варіанти моделі з даних про у.о.:

а) долари США
б) євро
в) українська гривня

Вирішення:

1) Один см^3 золота можна придбати за:

а) 19,3x10$ = 193 долари США
б) 19,3x10$/1,28 = 160 євро
в) 19,3x10$x5,4 = 1042,2 українські гривні

2) Отже для 1.000.000.000 у.о в кожному випадку отримуємо об'єми:

а) 1000000000/193 = 5.181.347 см^3 за долари США
б) 1000000000/160 = 6.250.000 см^3 за євро
в) 1000000000/1042,2 = 959.509 см^3 за українські гривні

Вага: 100 тонн для долл.США, 128 тонн для євро та 18,5 тонн для гривні

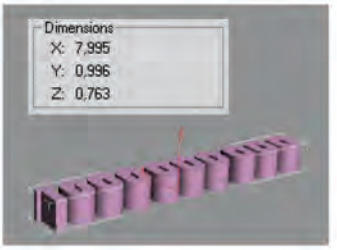
Gold Billion
Calculation, 2004

3) Так як в 1м^3 існує 100x100x100 см^3 = 1 млн.см^3, отримуємо:

а) 5.18 м^3 за долари США
б) 6.25 м^3 за євро
в) 0.96 м^3 за українські гривні

4) Побудування моделі у 3d_Studio_Max за правилом:

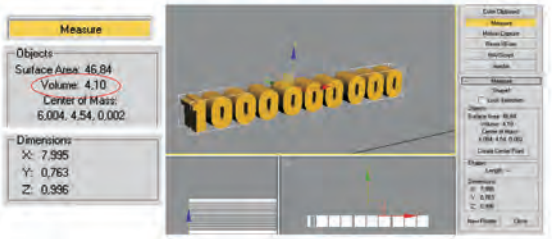
За виміряним співвідношенням третій вимір *a* дорівнює 0.76 x *b*:



Gold Billion
Calculation, 2004

5) За допомогою утиліти Measure вимірюємо об'єм виробу:

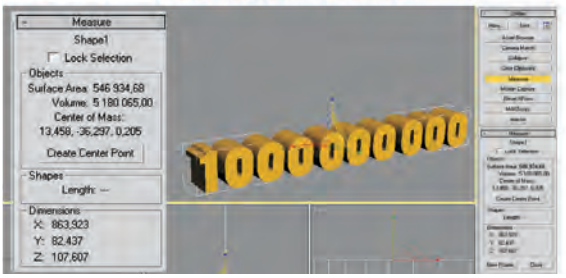
При розмірах виробу 8 x 1 x 0,76 см обєм дорівнює 4,1 см³



6) Рівномірно масштабуючи зображення дослідним шляхом доводимо значення Volume до прорахованих у п.4 значень. Фіксуємо параметри Dimesions (x,y,z) для варіантів а), б), в)

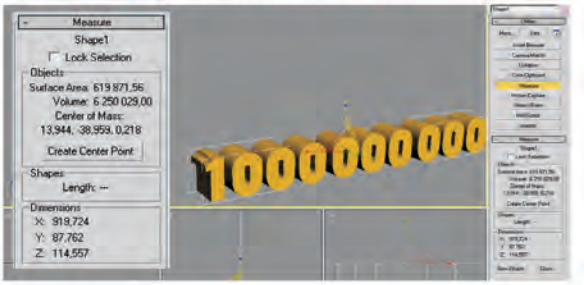
а) для доларів США досягаємо величини Volume 5.180.000 (5.18 м³)

При розмірах виробу 864,9 x 82,4 x 107,6 см обєм дорівнює 5.180.000 см³



б) для євро досягаємо величини Volume 6.250.000 (6.25 м³)

При розмірах виробу 919,72 x 87,76 x 114,6 см обєм дорівнює 6.250.000 см³



в) для гривні досягаємо величини Volume 960.000 (0.96 м³)

При розмірах виробу 492,5 x 47 x 61,35 см обєм дорівнює 960.000 см³

Gold Billion
Calculation, 2004

7) Зводимо до таблиці:

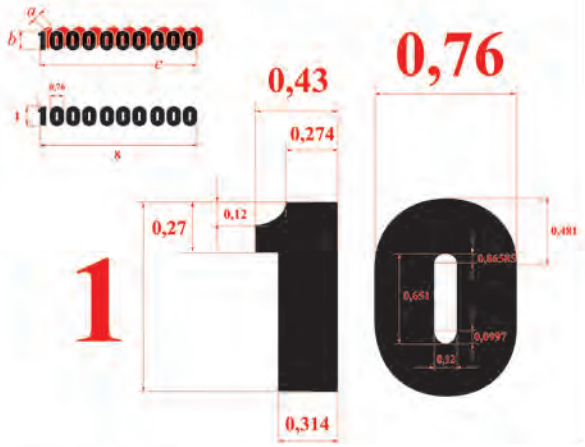
	a		b
а) долари США	864,9	x 82,4	x 107,6 см
б) євро	919,72	x 87,76	x 114,6 см
в) гривні	492,5	x 47	x 61,35 см

ПЕРША цифра є довжиною всієї цифри, вона ЗОВСІМ НЕ ВПЛИВАЄ на об'єм, відстань між буквами та групами "три нулі" може сміливо змінюватися, алгоритм враховує об'єм саме заповненого тіла букв

a - ДРУГА (червона) цифра є третім виміром, глибиною букв

b - ТРЕТЯ (оранжева) цифра є висотою букв, значенням кеглю у сантиметрах

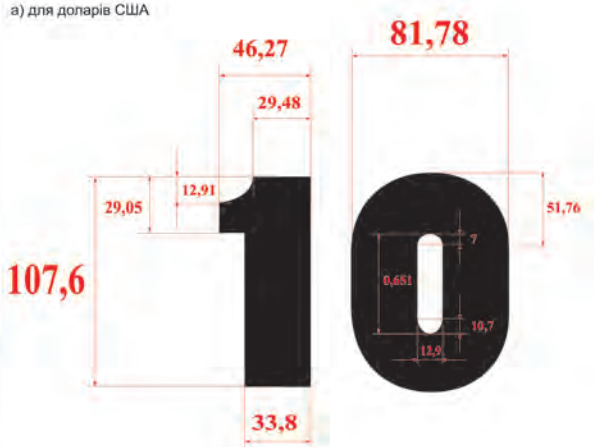
8) Вираховуємо елементи – цифри "1" та "0":



Таблиця коефіцієнтів, см.

	0,76	0,27	0,12	0,314	0,274	0,43	0,481	0,651	0,0997	0,06585
107,6	81,776	29,052	12,912	33,7864	29,4824	46,268	51,7556	70,0476	10,72772	7,08546
114,6	87,096	30,942	13,752	35,9844	31,4004	49,278	55,1226	74,6046	11,42562	7,54641
61,35	46,626	16,5645	7,362	19,2639	16,8099	26,3805	29,50935	39,93885	6,116595	4,039898

а) для доларів США



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114,6	87,096	30,942	13,752	35,9844	31,4004	49,278	55,1226	74,6046	11,42562	7,54641

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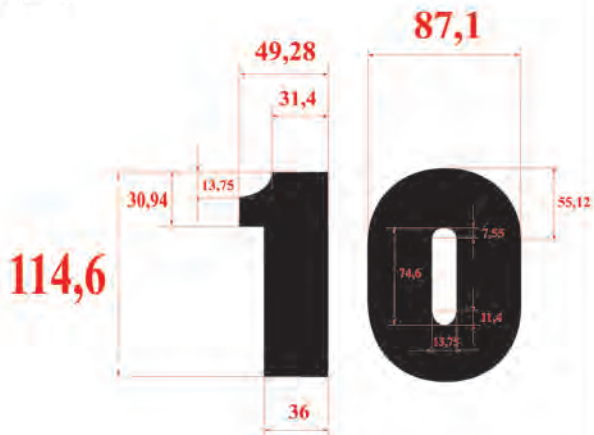
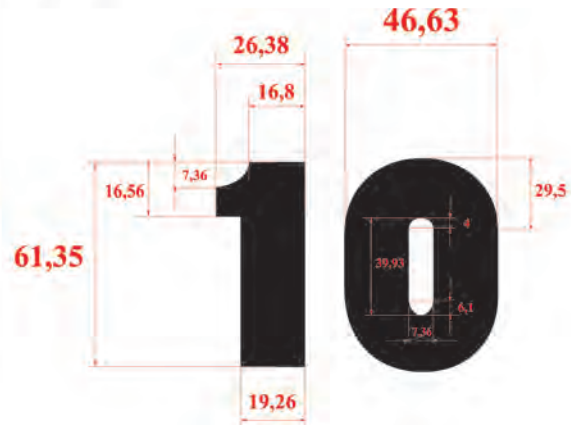
61,35	46,626	16,5645	7,362	19,2639	16,8099	26,3805	29,50935	39,93885	6,116595	4,039898

а) для євро



в) для гривні



Project Ukraine 2006

14 років незалежності блискуче підтвердили геніальне положення В.І. Леніна щодо місця і ролі інтелігенції у нації. Українська інтелектуальна еліта неспроможна видобути національну ідею та проект країни.
Фонд Мазоха пропонує українському народові ознайомитися з деякими проектними пропозиціями щодо майбутнього та підтверджує свою готовність продовжувати розробку проекту на контрактних умовах.

Проектні пропозиції «Майбутнє України».
(вибрані матеріали)

Україна мальовнича

Екологічний проект, що передбачає подальшу деградацію оточуючого середовища у світі.

“Мальовнича” – це садок вишневий, хрущі, сало, найчарівніші в світі дівчата, глечики, вулики, сопілки, вишиванки та повернення до правитоків. Це також екологічна мрія - лани широкополі, Дніпро та кручі в первозданному вигляді. Земля родюча, повітря немов сметана, здоровий генофонд – ми себе прогодуємо без брудних технологій, а решті будемо за великі гроші дозволяти причаститись.

Рекомендації:
1. Розвалити економіку, щоб ліквідувати усі небезпечні фактори забруднення навколишнього середовища. Механізм реалізації – екологічний рух, який паралізує роботу екологічно небезпечних об’єктів – заводів, фабрик і т.інш.
2. Президент країни – втілення української мрії, душі та талану. Обирається на конкурсі краси.

Україна мазохістична

Проект прискореної модернізації країни за східноазіатським сценарієм з елементами перверсивності.

Президент – жінка, красива, сильна, виразна та владна, яка контролює усі процеси в державі та будує потужну однопартійну систему державного капіталізму, тримаючи бізнесменів, олігархів, чиновників, та ін. в кулаку, від чого усі, включаючи населення отримують перманентне задоволення.

Рекомендації:
1. Створення центру реалізації політичних та економічних криз усеукраїнського та галузевого масштабу.
2. Постійна зміна публічних хлопчиків для биття.

Україна маргінальна

Проект створення унікальної національної еволюційної моделі самоорганізації українського суспільства

Закриття кордонів, скасування дипломатичних відносин зі всіма країнами, та поновлення ядерного статусу держави.

Рекомендації:
1. Скасування МЗС, президентської адміністрації, кабінету міністрів, Верховної Ради
2. Уся влада сільрадам.
3. Міста діляться на села.

Україна американська

Проект здійснення української мрії щодо безвізового режиму пересування.

Приєднання України до США у якості 52-го штату. Розміщення на українській території усіх суб'єктів американської державної структури – військові бази та ін. Україна проводить референдум та приєднується до Штатів – в односторонньому порядку. Україна – найбільший американський штат.

Рекомендації:
1. Забезпечення зміни вектору розвитку від євроінтеграції до американоінтеграції.
2. Всенародне прийняття "Акту проголошення залежності України від США".
3. Легалізація американського долара як фактичного платіжного засобу України.

Україна мультимонархічна

Новий, унікальний принцип побудови монархії – лотерея. Кожен українець має шанс стати монархом за результатом розіграшу. Одночасно, це врахування українських монархічних традицій – обирання царя, імператору, короля, хана, кагана, гетьмана та ін. які одночасно існують в одному просторі, кожний карбує свої гроші, випускає свої марки, проводить власну політику а кожен громадянин України може принести присягу тільки одному з них. Закріплюється система монархічних інститутів які органічно заміщують багатопартійну систему та легітимізують клановість та кумівство.

Рекомендації:

1. Надання компанії «Молодьспортлото» повноважень ЦВК.

Україна комерційна

Існуючі територіальні та природні ресурси, транспортні коридори, засоби виробництва, трудові ресурси, жінки, студенти, пенсіонери, діти здаються у найм державою. Продаються посади, нагороди, звання. Бажано здати у концесію всю державу разом, чи великими шматками. Отримані кошти направляти на подальший пошук чогось що ще можна продати, чи здати в оренду, їх рекламу, доведення до товарного стану (наприклад солов'їна мова, місячна ніч, Т.Г.Шевченко, героїчна історія та т.інш.)

Рекомендації:

1. Проведення перманентної всеукраїнської ревізії та інвентаризації національного надбання з метою укладання Всеукраїнського Прайсу.
2. Визначення межі комісійних, відступних, відкатів, знижок і т.інш., для кожної категорії товару та груп населення.

ЗАГАЛЬНІ РЕКОМЕНДАЦІЇ:

1. Проведення всеукраїнського референдуму 26 березня 2006 року для визначення проекту розвитку країни
2. Контрактування Фонду Мазоха для проведення ефективної пропагандистської кампанії напередодні референдуму та для реалізації обраного проекту.

* текст підготовлений для часопису «Час UA» у 2006 році.

Le Complot de L'Art 2016

Jean Baudrillard (27 July 1929 – 6 March 2007) was a French sociologist, philosopher, cultural theorist, political commentator, and photographer. He is best known for his analyses of media, contemporary culture, and technological communication, as well as his formulation of concepts such as simulation and hyperreality. He wrote about diverse subjects, including consumerism, gender relations, economics, social history, art, Western foreign policy, and popular culture. Among his best known works are Simulacra and Simulation (1981), America (1986), and The Gulf War Did Not Take Place (1991). His work is frequently associated with postmodernism and specifically post-structuralism.

The Conspiracy of Art was originally published in the French newspaper Libération on May 20, 1996. It is the first of a number of essays which will be posted on Insomnia with a view to helping readers understand some of the issues discussed in our commentary section.

The illusion of desire has been lost in the ambient pornography and contemporary art has lost the desire of illusion. In porn, nothing is left to desire. After the orgies and the liberation of all desires, we have moved into the transsexual, the transparency of sex, with signs and images erasing all its secrets and ambiguity. Transsexual, in the sense that it now has nothing to do with the illusion of desire, only with the hyperreality of the image.

The same is true for art, which has also lost the desire for illusion, and instead raises everything to aesthetic banality, becoming transaesthetic. For art, the orgy of modernity consisted in the heady deconstruction of the object and of representation. During that period, the aesthetic illusion remained very powerful, just as the illusion of desire was for sex. The energy of sexual difference, which moved through all the figures of desire, corresponded, in art, to the energy of dissociation from reality (cubism, abstraction, expressionism) . Both, however, corresponded to the will to crack the secret of desire and the secret of the object. Up until the disappearance of these two powerful configurations -- the scene of desire, the scene of illusion -- in favor of the same transsexual, transaesthetic obscenity, the obscenity of visibility, the relentless transparency of all things. In reality, there is no longer any pornography, since it is virtually everywhere. The essence of pornography permeates all visual and televisual techniques.

Maybe we are just acting out the comedy of art, just as other societies acted out the comedy of ideology, just as Italian society (though it is not alone) keeps acting out the comedy of power, just as we keep acting out the comedy of porn in the obscene advertising pictures of women's bodies. Perpetual striptease, fantasies of exposed organs, sexual blackmail: if all this were true, it would indeed be unbearable. Fortunately, it is all too obvious to be true. The transparency is too good to be true. As for art, it is too superficial to be truly null and void. There must be some underlying mystery. Like for anamorphosis: there must be an angle from which all of this useless excess of sex and signs becomes meaningful, but, for the time being, we can only experience it with ironic indifference. In this unreality of porn, in this insignificance of art, is there a negative enigma, a mysterious thread, or, who knows, an ironic form of our destiny? If everything becomes too obvious to be true, maybe there still is a chance for illusion. What lies hidden behind this falsely transparent world? Another kind of intelligence or a terminal lobotomy? (Modern) art managed to be a part of the accursed share, a kind of dramatic alternative to reality, by translating the rush of unreality in reality. But what could art possibly mean in a world that has already become hyperrealist, cool, transparent, marketable? What can porn mean in a world made pornographic beforehand? All it can do is make a final, paradoxical wink -- the wink of reality laughing at itself in its most hyperrealist form, of sex laughing at itself in its most exhibitionist form, of art laughing at itself and at its own disappearance in its most artificial form, irony. In any case, the dictatorship of images is an ironic dictatorship. Yet this irony itself is no longer part of the accursed share. It now belongs to insider trading, the shameful and hidden complicity binding the artist who uses his or her aura of derision against the bewildered and doubtful masses. Irony is also part of the conspiracy of art.

As long as art was making use of its own disappearance and the disappearance of its object, it still was a major enterprise. But art trying to recycle itself indefinitely by storming reality? The majority of contemporary art has attempted to do precisely that by confiscating banality, waste and mediocrity as values and ideologies. These countless installations and performances are merely compromising with the state of things, and with all the past forms of art history. Raising originality, banality and nullity to the level of values or even to perverse aesthetic pleasure. Of course, all of this mediocrity claims to transcend itself by moving art to a second, ironic level. But it is just as empty and insignificant on the second as on the first level. The passage to the aesthetic level salvages nothing; on the contrary, it is mediocrity squared. It claims to be null -- "I am null! I am null! -- and it truly is null.

Therein lies all the duplicity of contemporary art: asserting nullity, insignificance, meaninglessness, striving for nullity when already null and void. Striving for emptiness when already empty. Claiming superficiality in superficial terms. Nullity, however, is a secret quality that cannot be claimed by just anyone. Insignificance -- real insignificance, the victorious challenge to meaning, the shedding of sense, the art of disappearance of meaning -- is the rare quality of a few exceptional works that never strive for it. There is an initiatory form of Nothingness, or an initiatory form of Evil. And then there are the inside traders, the counterfeiters of nullity, the snobs of nullity, of all those who prostitute Nothingness to value, who prostitute Evil for useful ends. The counterfeiters must not be allowed free reign. When Nothing surfaces in signs, when Nothingness emerges at the very heart of the sign system, that is the fundamental event of art. The poetic operation is to make Nothingness rise from the power of signs -- not banality or indifference toward reality but radical illusion. Warhol is thus truly null, in the sense that he reintroduces nothingness into the heart of the image. He turns nullity and insignificance into an event that he changes into a fatal strategy of the image. Other artists only have a commercial strategy of nullity, one to which they give a marketable form, the sentimental form of commodity, as Baudelaire said. They hide behind their own nullity and behind the metastases of the discourse on art, which generously promotes this nullity as a value (within the art market as well, obviously). In a way, it is worse than nothing, because it means nothing and it nonetheless exists, providing itself with all the right reasons to exist. This paranoia in collusion with art means that there is no longer any possible critical judgment, and only an amiable, necessarily genial sharing of nullity. Therein lies the conspiracy of art and its primal scene, transmitted by all of the openings, hangings, exhibitions, restorations, collections, donations and speculations, and that cannot be undone in any known universe, since it has hidden itself from thought behind the mystification of images.

The flip side of this duplicity is, through the bluff on nullity, to force people a contrario to give it all some importance and credit under the pretext that there is no way it could be so null, that it must be hiding something. Contemporary art makes use of this uncertainty, of the impossibility of grounding aesthetic value judgments and speculates on the guilt of those who

do not understand it or who have not realized that there is nothing to understand. Another case of insider trading. In the end, one might also think that these people, who are held in respect by art, really got it since their very bewilderment betrays an intuitive intelligence. They realize that they've been made victims of an abuse of power, that they have been denied access to the rules of the game and manipulated behind their backs. In other words, art has become involved (not only from the financial point of view of the art market, but in the very management of aesthetic values) in the general process of insider trading. Art is not alone: politics, economics, the news all benefit from the same complicity and ironic resignation from their "consumers."

"Our admiration for painting results from a long process of adaptation that has taken place over centuries and for reasons that often have nothing to do with art or the mind. Painting created its receiver. It is basically a conventional relationship" (Gombrowitz to Dubuffet). The only question is: How can such a machine continue to operate in the midst of critical disillusion and commercial frenzy? And if it does, how long will this conjuring act last? One hundred, two hundred years? Will art have the right to a second, interminable existence, like the secret services that, as we know, haven't had any secrets to steal or exchange for some time but who still continue to flourish in the utter superstition of their usefulness, perpetuating their own myth.

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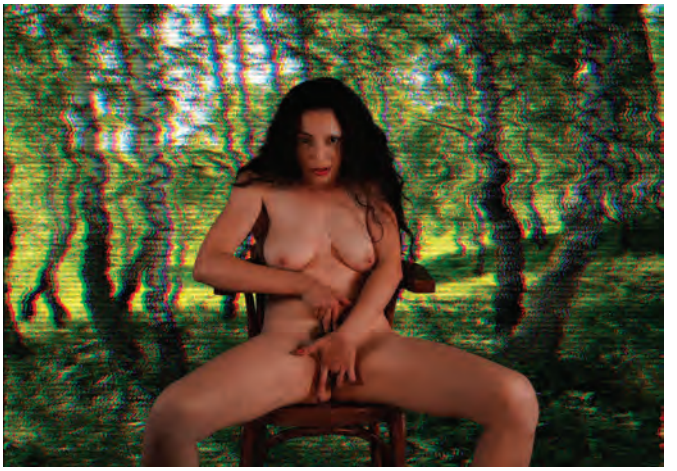

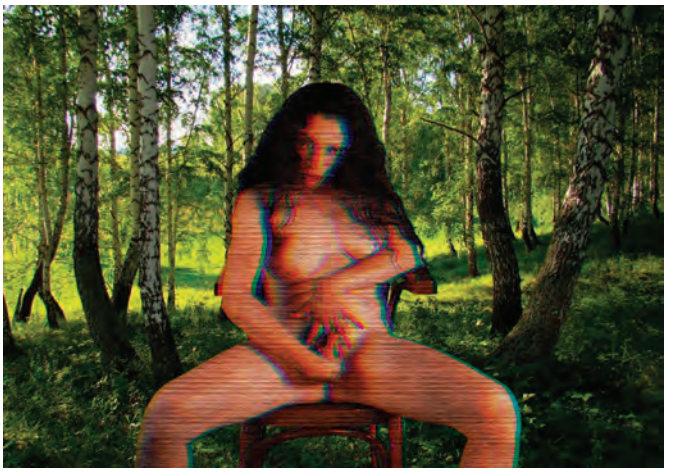

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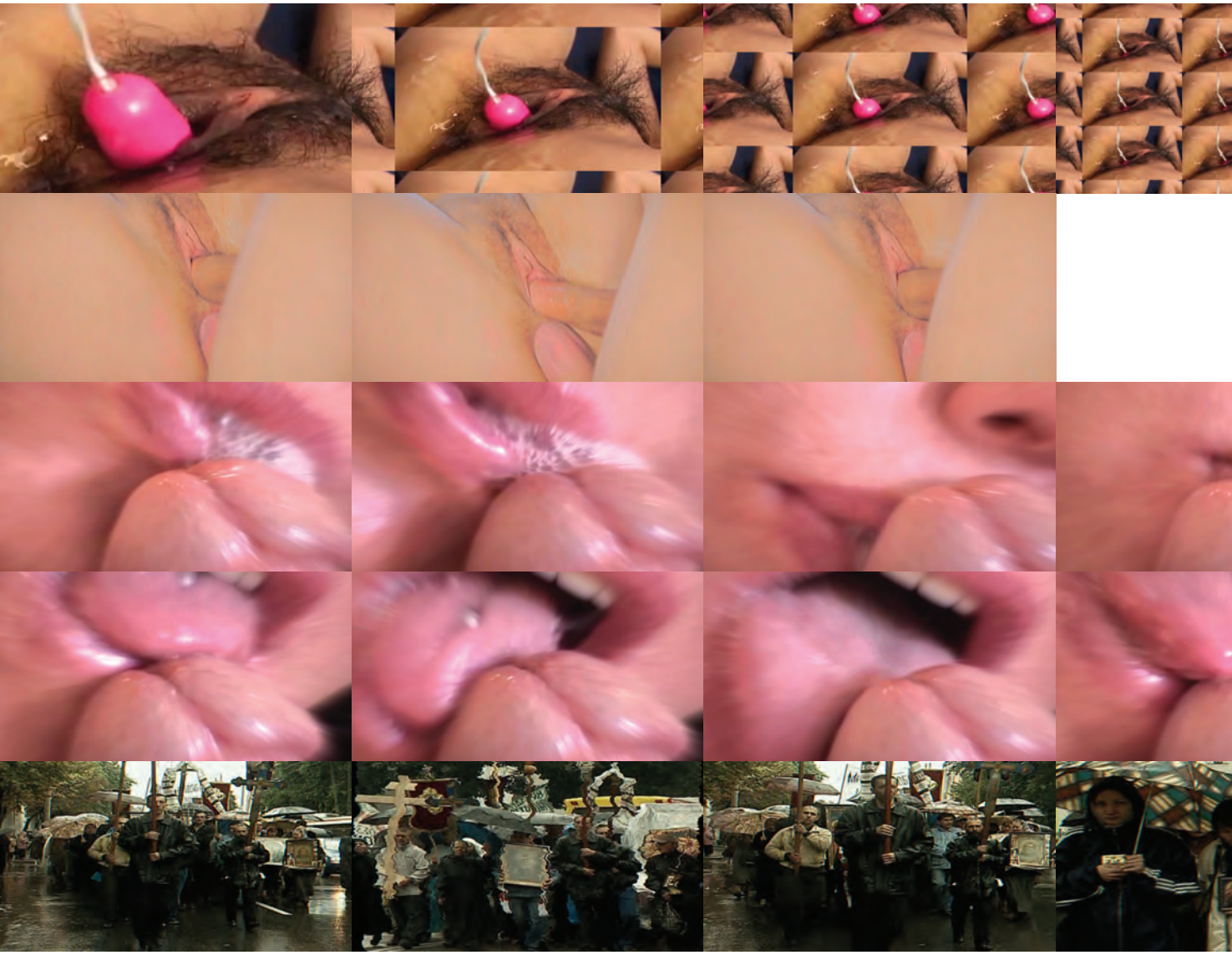

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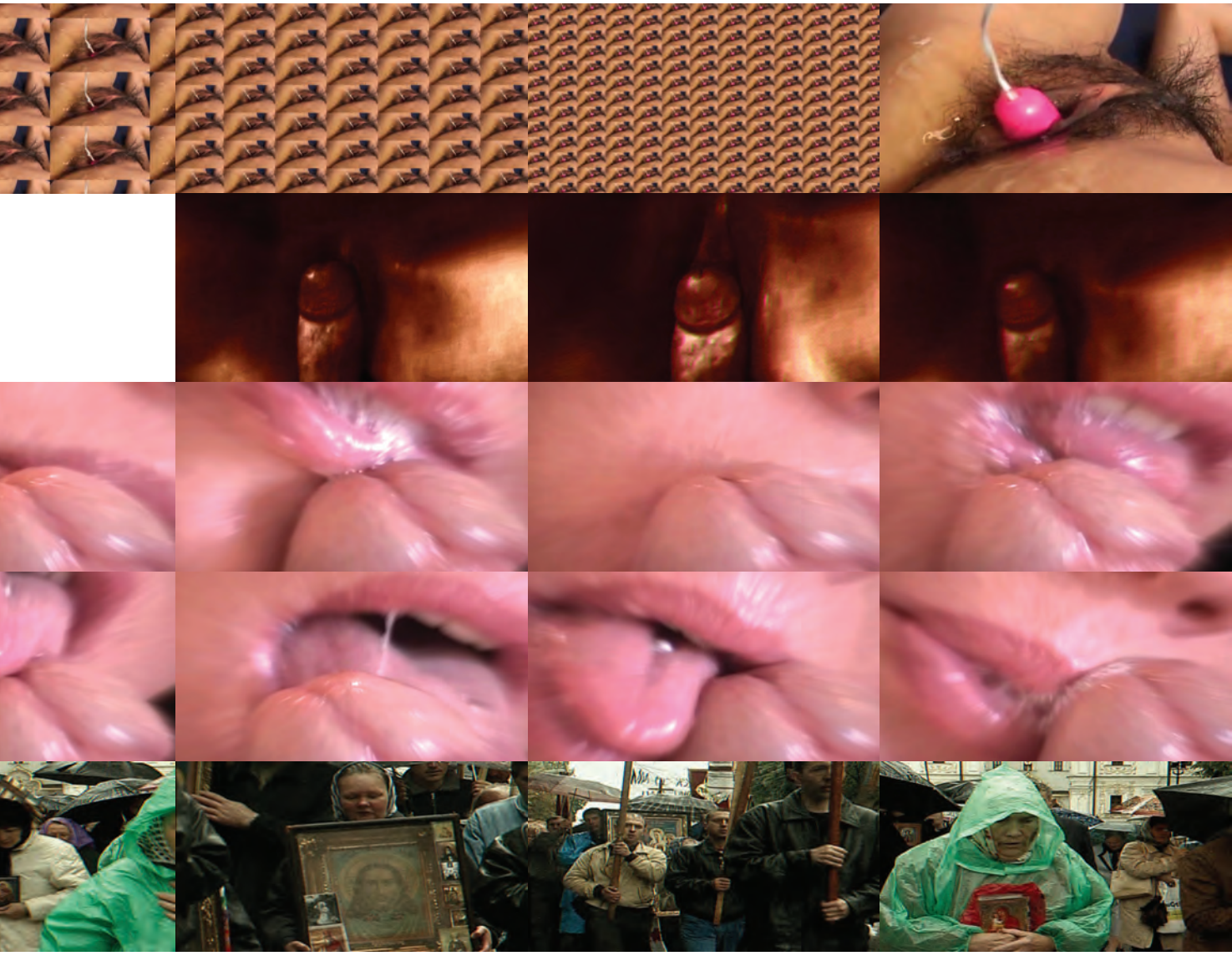

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